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PREFACE.

THE popular idea of ironworking is the smith's work of the Cyclops and Vulcan—a piece of iron is laid on the anvil, while glowing with heat, to be beaten into shape by the hammer. This is the time-honored way, dear to the imagination, used by St. Dunstan, and also by every village smith to-day. Modern mechanical science has added nothing, except that machinery is brought to bear, to give force to the blow. Results of this heroic method are not comprised in the present exhibition, which is limited to objects produced by processes into which heat enters relatively little, except for annealing and soldering purposes. Almost every specimen catalogued in these pages has been fashioned by carving, filing and chasing from the solid, or piercing and embossing the sheet metal, while cold. Most of them present the natural grey colour of the metal, but pressed and polished until it has assumed the lustrous sheen so familiarly associated with steel. In some the metal has been browned, to give value to the gold and silver with which the surface is inlaid or encrusted, and in others blued, to enhance the lustre of adjacent parts in relief. These colours are natural to the metal, and obtained by heating or tempering. In all, it will be observed, the metallic surface is exposed

without any stain or coating of paint. A few are gilt all over, and some few of the objects are made up of several metals, of which iron or steel is but one. No attempt is made in these descriptions to discriminate between objects of iron and those of steel; since the two metals, though differing so widely in their properties, are in every respect identical intrinsically, except that in steel a small but definite percentage of carbon has been added during the process of manufacture, the quantity added varying from 1 per cent. down to one-fifth of 1 per cent. of its weight, according as to whether the quality required is steely or mild. In what precise way these seemingly inadequate amounts of alloy effect such remarkable changes in the tenacity, hardness, or weight-carrying power of the metal is still a mystery.

Of the actual date of the discovery of iron little is known, but it is generally conceded that the iron age is posterior to that of bronze. We notice that iron at times drops from the sky in the form of meteorites, and this iron has been known to, and may have been utilised by, man long before it was discovered that the terrestial, more or less earthy-looking or impure ores, could be brought to yield the same metal by the aid of fire. Any extensive use of it in antiquity implies a high state of civilisation, and is seldom found to antedate tradition or history. Hesiod appears to have witnessed its introduction into Greece, but in Egypt a partial use of it may have dated back to 1500 B.C.

But iron is of little use for tools or weapons of defence until the art of tempering it is understood, and of working it cold as well as hot. The desire to decorate its surface must have been almost cœval with the discovery of its special adaptability to warlike purposes, yet few objects of chased or repoussé work of great antiquity have come down to us, owing to the rapidity

with which the metal rusts. The Assyrian helmet in the British Museum, found at Nineveh, seems to have been fashioned out of one piece, like a Gothic sallad or Renaissance morion, and indicates that the art of embossing had even then been brought to great perfection. The Greeks seem especially to have prized the art for its decorative possibilities. A pedestal, the work of Glaucus, of Chios, is described as having been constructed of small plates of iron with repoussé figures and foliage, marvellously joined together, and ranking, according to Herodotus, above all other gifts to the Temple of Delphi. The helmet of Alexander, the work of Theophilus, is described by Plutarch as magnificent work, shining like silver. Polybius refers to the excellent temper of the two-edged Spanish swords. Pliny's list of consecrated objects in the temples of Rome comprises two iron vases and a chiselled iron table. The Roman armour, like that of the Etruscans and Samnites, was generally enriched with embossings and chasings of precious metal or bronze. The Gauls were great ironworkers before the Romans penetrated their country, and the richly-decorated swords and scabbards found at Alise, the latter with trellis patterns and even animals upon them, show no trace of Roman influence. An embossed iron mask was found at Bibracte. The Franks and Goths participated in the custom of decorating and inlaying their iron swords and scabbards. The custom of dedicating the most valuable of their possessions to the Gods, by depositing them in lonely peat bogs, where they remained safely preserved, has shown that the arts of gilding, chasing, and damascening ironwork, and of forging chain-mail to perfection, were cultivated by the Goths of the North while their countries were isolated from the rest of Europe, then the scene of strife and almost chaotic desolation. Many chased and inlaid Viking objects are preserved in the Museum at Copenhagen, and

a few of their damascened swords and a knife in our British Museum.

Though chasing and inlaying as a part of the armourers' craft can never have fallen into disuse, the practice of embossing iron could hardly have been seriously revived in Europe before the 11th century, when helmets came into general use. Thenceforth the requirements of the armourer demanded an ever increasing use of the process, until armour itself ceased to be worn. Few helmets anterior to the time of the Black Prince are now in existence, but the fine steely quality of the material, and excellence of the work of this date are to be seen in the helmet, No. 1, Case D, of Sir Richard Pembridge, formerly in Hereford Cathedral, and kindly lent to the Exhibition by its present owner. The bascinet, on the top of Case K, and early sallad, No. 3, Case D, are magnificent in point of technique being each of one piece, varied in thickness so as to combine ease to the wearer with perfect protection. These, with the superb tilting helm, No. 2, Case D, the armet, the Venetian sallads, on the top of Case K, form an unrivalled series, illustrating the progress of the most difficult side of the embosser's art, apart from decoration, during the later Plantagenet and earlier Tudor times. This art culminated with the production of the high-combed morions of Elizabeth's time, more particularly affected by the wealthy leaders of the Spanish and Italian soldiery. The earlier types of helmets in the collection were decorated, if at all, with coronets and fillets, perhaps of precious metal and even jewelled. It is apparent that little decorative effect was sought to be gained out of the metal of which the head-pieces themselves were constructed until the 16th century. Probably this was the case also with the body armour so long as surcoats and velvet coverings were worn over it, though for a brief period, at least portions of armour were blacked and inlaid with gilded metal. An example of the

exceedingly rare inlaid work of the 13th century is to be seen in Case K.

Towards the second half of the 15th century a definite appreciation of the intrinsic beauty of plain surfaces of steel armour becomes apparent. The mention of suits of "white armour" in pageants, &c., becomes frequent in chronicles, and soon the "Gothic" armour of collections, with its surfaces thrown into fan and shell-like ridgings, became the favourite for jousting and for war. In these suits the lines are most graceful, every curve and fluting serving not only to decorate, but to enhance the defensive quality. There are some fine examples of this armour in Case K, and in the complete suits the waists and busts are seen to be endowed with an almost feminine elegance. Before the end of the century it was abandoned by the burly German barons, and the famous fluted armour, known as Maximillian, was introduced, the later examples being sometimes engraved.

The 15th century also produced large objects, such as grilles and doors, made of iron, filed and chased into architectural forms, the simplest of which reproduce latticed joiners' work, as in Westminster and Canterbury, a fashion which appears to have reached us from Italy. The method of work seems, however, more applicable to minor objects, such as folding desks, seats, brackets, doors of ciboria, candlesticks, locks, &c., some few examples of these being in the collection. As the century progressed, the direct results of the forge and hammer were more and more rarely admitted, and decorative ironwork was produced almost wholly by the file, saw, and chisel, richness of effect being commonly obtained by superimposing three or four sheets of pierced metal, with parts filed up and chiselled in full relief. In refinement and delicacy some of the smaller objects, such as the jewel caskets, are not greatly surpassed by contemporary work in

more precious metals. The general basis of design is found in the architecture of the period—especially the flamboyant, the interest centering in the figures of saints and kings, and the masks and escutcheons of arms which are freely introduced. Many of the locks in Case A, the fine guichet over the mantel-piece, and the two gilt aumbry doors, illustrate this work as practised in England, France and the Low-Countries. The latticed tabernacle door, No. 3, is an example of contemporary German work.

The most striking feature of the exhibition is the wealth of richly-embossed and damascened Renaissance armour, shields, cabinets and plaques, displayed more particularly in Cases G, H, I and J. To emboss and to inlay armour is considerably to reduce its defensive quality, and these modes of decoration were not extensively resorted to until armour was more regarded for parade than for use in the field. One of the earliest examples of embossed work extant, in which defensive quality was entirely subordinated to decoration, appears to be the horse armour with the arms of Burgundy in the Tower.

The brightness of the steel was usually subdued by some purely mechanical process, either to the purplish brown, known as russet, or to a blue, or black; and was then parcel gilt, either on the background to heighten the effect of the repoussé work, or to give the effect of damascening. This process, it is well known, is the same as inlaying, and consists in sinking the pattern into the iron matrix, with slightly undercut edges, and filling in the hollows with a more precious metal. The patterns generally used in damascening are minute and intricate, based, more or less, on oriental originals, and worked out in wire, with broader leafy expansions of foil. Such laborious methods were, however, in practise rarely resorted to by the armourer, his effects being gained either by hatching the surface with lines to form a key, and pressing the cut-out gold or silver foil on to it; or by the

still simpler process of laying on the gold with a brush, and firing it as in pottery gilding. The greater part of the richly gilded armour, &c., in the collection, is gilded by one of these processes, and not damascened.

The decoration of much of the armour in the collection is excessively sumptuous and costly, having been produced when armour had almost ceased to have any practical value in warfare, and was chiefly devoted to the personal adornment of the princes and potentates who figured most prominently in the jousts and triumphal entries which formed the staple of all royal functions and festivities in the 16th century. It ministered not only to the personal pride of the wearers, but it was intended to blazon their wealth and power at the period when the nobles' gala dress surpassed itself in richness. Most of the specimens in the collection are of Italian or French origin, the richer kinds of German armour being scarcely represented in this country. This remark applies equally to the weapons, nearly all the finest specimens being also either Italian or French.

The collection of daggers and swords is probably unrivalled, and is particularly interesting in view of the magnificent bequests to the nation by Lady Wallace and Baron Ferdinand de Rothschild, which will shortly be open to the public. Were the national collection of arms and weapons united in one instead of scattered over the Tower, Windsor Castle, the British, the Victoria and Albert, and Wallace Museums, and Woolwich, our display would hardly be second even to the best known collections of Europe.

Next in costliness to the armour and weapons which ministered to the pride of their owner, and might on an emergency save his life or vindicate his honour, were the locks and keys which lent security to his home, and safeguarded his substance. The locks are represented chiefly by French

examples, extending in date from the mediæval period to that of Louis XIV., those of other countries more rarely reaching the standard of the present exhibition. The collection of keys, however, is more extensive and representative, though, speaking generally, of later date. Unlike the locks, mediæval keys were rarely highly elaborated, and few, consequently, are exhibited; but, before the end of the 16th century keys became worked to an extraordinary perfection in France, which has never since been surpassed or even equalled. This seems to have been primarily due to the fact, incidentally touched on by Brantôme, that Henri III.'s mignons were permitted to carry keys admitting to the Royal private apartments; and that these courtiers aired the privilege by wearing sumptuously worked and gilded keys at their girdles. Once the fashion, the production of costly keys was long continued. A demand for richly worked keys appears to have been introduced into England for the first time, by Charles II., with other fashions from France. The English keys of his and the succeeding reigns, are of more intricate design, but of a lighter kind than the French, and were largely exported to France, perhaps, because they could, on the average, be produced at a far cheaper rate. The series of English keys is the finest ever brought together, comprising the richest examples known, several of them lent by Her Majesty. Pictures of the time of Queen Anne sometimes show these keys, gilded and worn at the girdle. This practice, doubtless, led up to the later Chamberlain's keys, of gilt brass, made wholly as insignia, and of relatively little intrinsic merit. The practice of carrying highly decorative keys on the person was introduced into Spain by Philip III., and a little later every noble in Madrid, and many other people having the entrée to the palace, carried keys, the bows of which protruded from their pockets, and served as a passport. Those of the

nobles were gilt. The penalty of losing one was that the whole of the locks of the palace were immediately changed at the expense of the loser, involving him, if poor, in ruin.

The caskets and cabinets in the collection are also worthy of notice, several being of the highest possible quality, particularly the superb Milanese cabinet lent by Mr. Salting, and the steel casket, made for a Grand Duke of Tuscany, lent by Lord Malcolm of Poltalloch. Among miscellaneous objects of exceptional interest are the horse trappings, muzzles, bits, stirrups, spurs, chanfrons, &c., in various cases; and the horse-pistols, particularly those lent by Her Majesty and the late Duke of Westminster.

The fact that this collection is the first of its kind ever brought together, may be regarded as investing it with unusual interest.

In cataloguing the armour the writer has been greatly assisted by Mr. Guy Francis Laking, who has supplied some of the descriptions; whilst others have been furnished by Baron de Cosson.

J. STARKIE GARDNER.

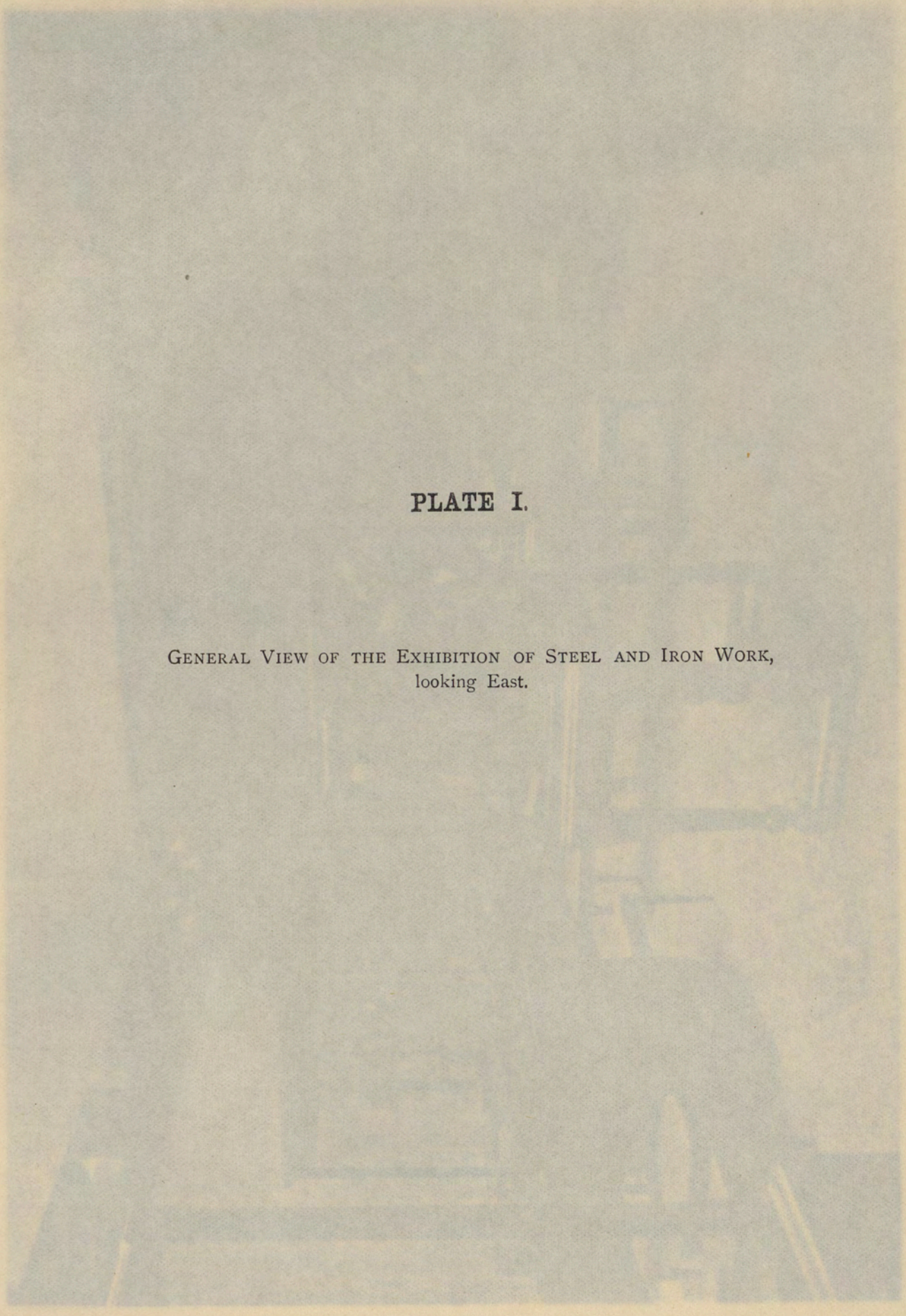


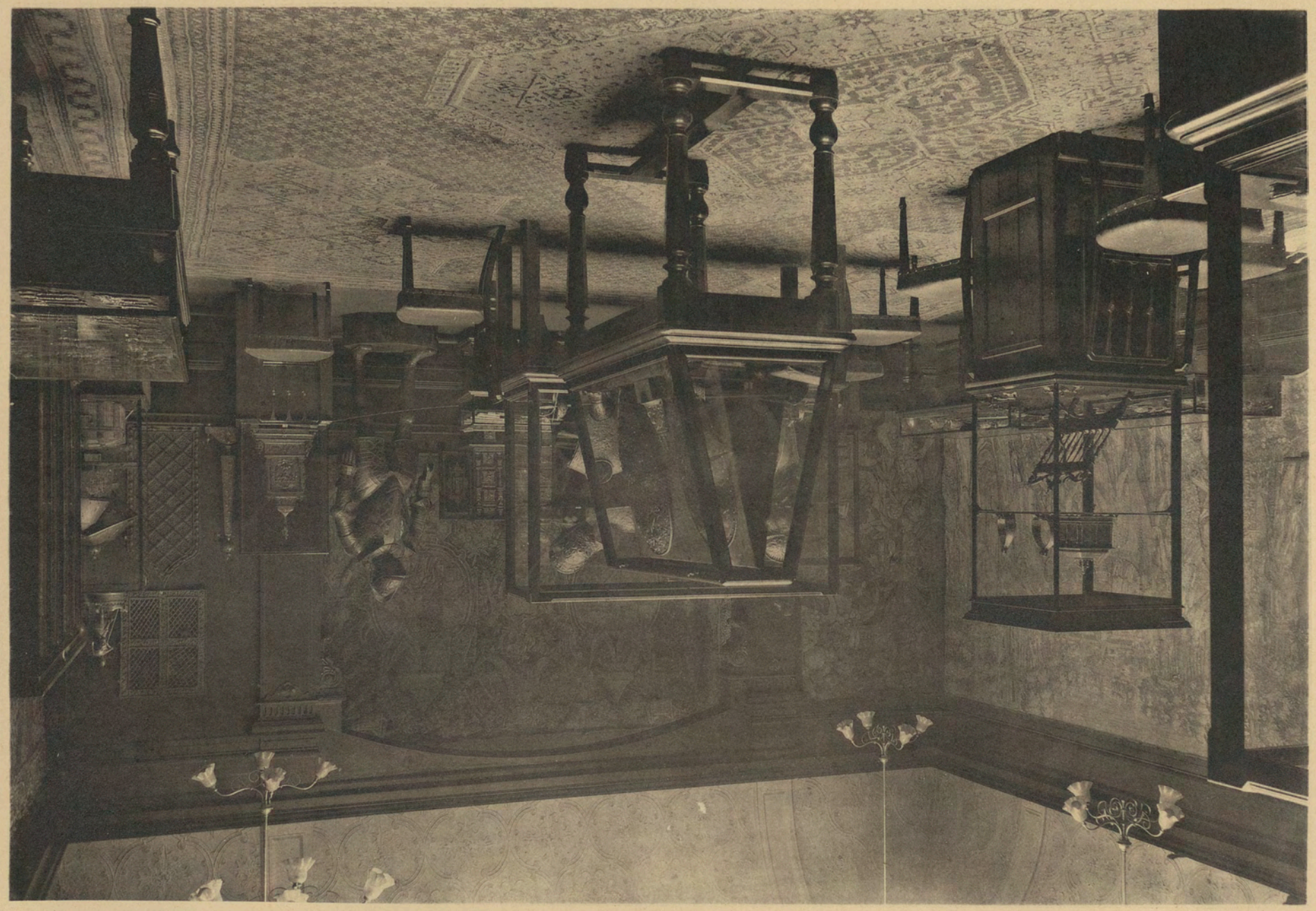
PLATE I.

General View of the Exhibition of Steel and Iron Work,
looking East.

PLATE I.

GENERAL VIEW OF THE EXHIBITION OF STEEL AND IRON WORK.

looking East.



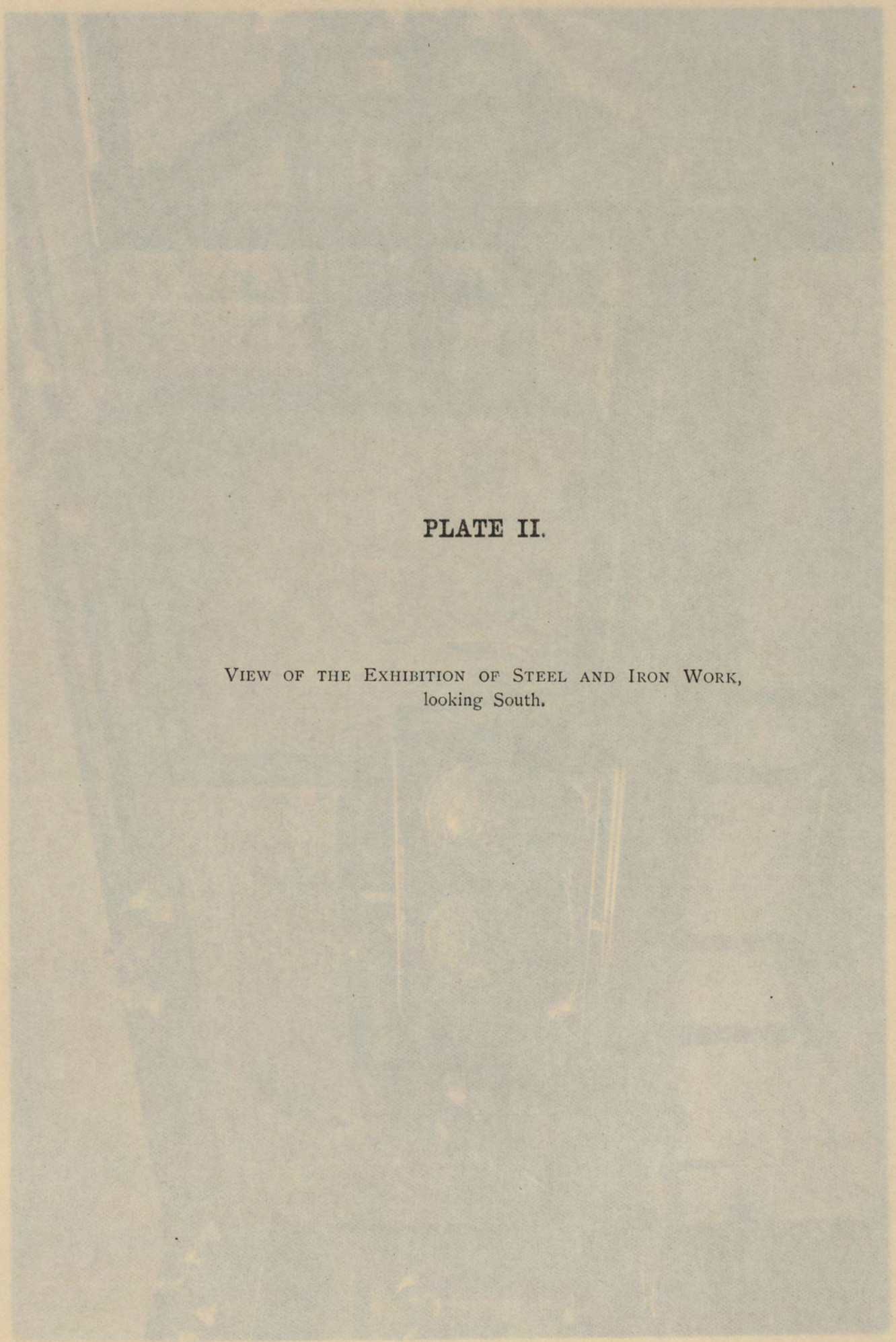


PLATE II.

VIEW OF THE EXHIBITION OF STEEL AND IRON WORK,
looking South.

PLATE II.

VIEW OF THE EXHIBITION OF STEEL AND IRON WORK.

Looking South.



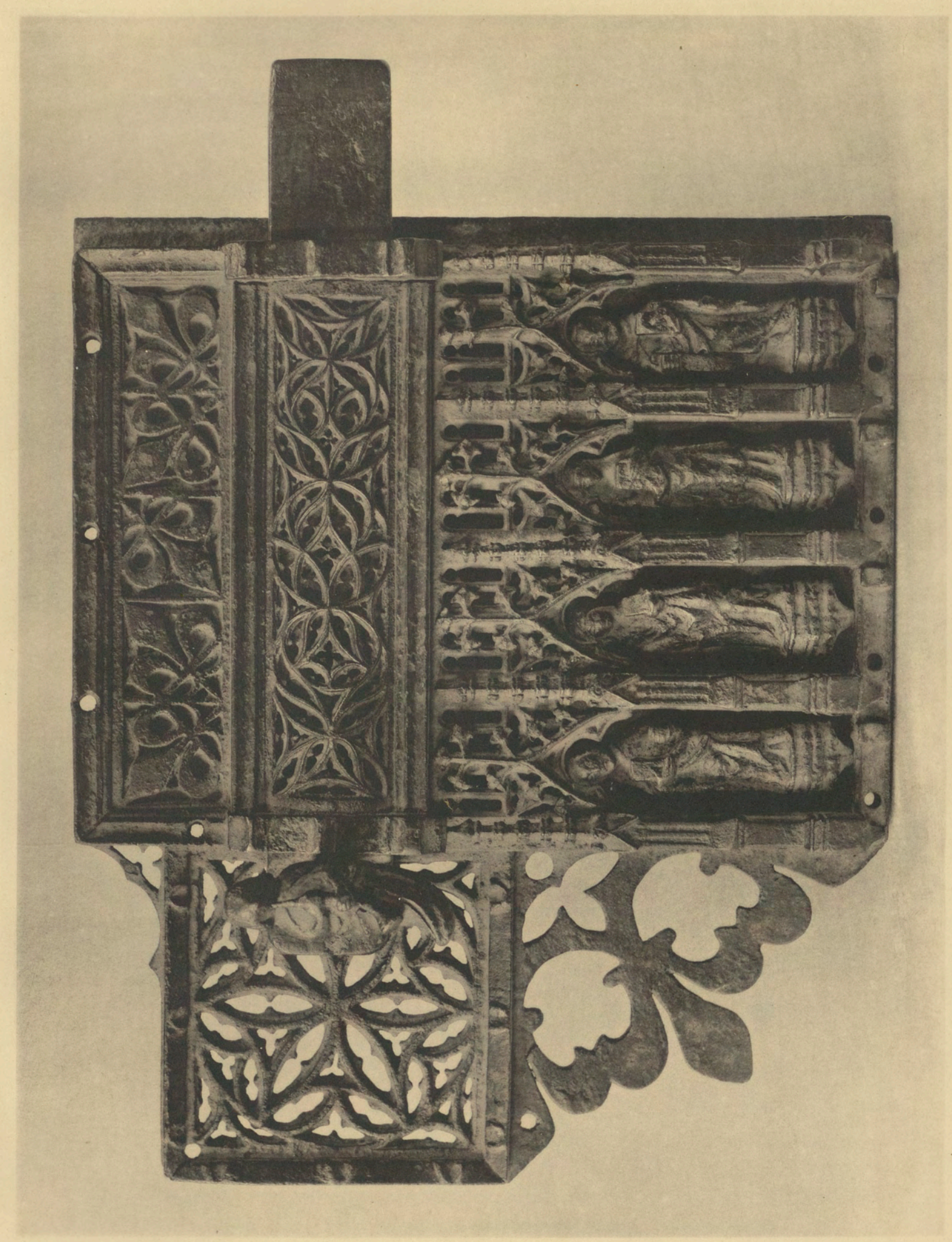


PLATE III.

CHAMBER LOCK, French, 15th century. No. 1, Case A, page 1.

CHAMBER LOCK, French, 15th century. No. 1. Case A, page 1.

PLATE III



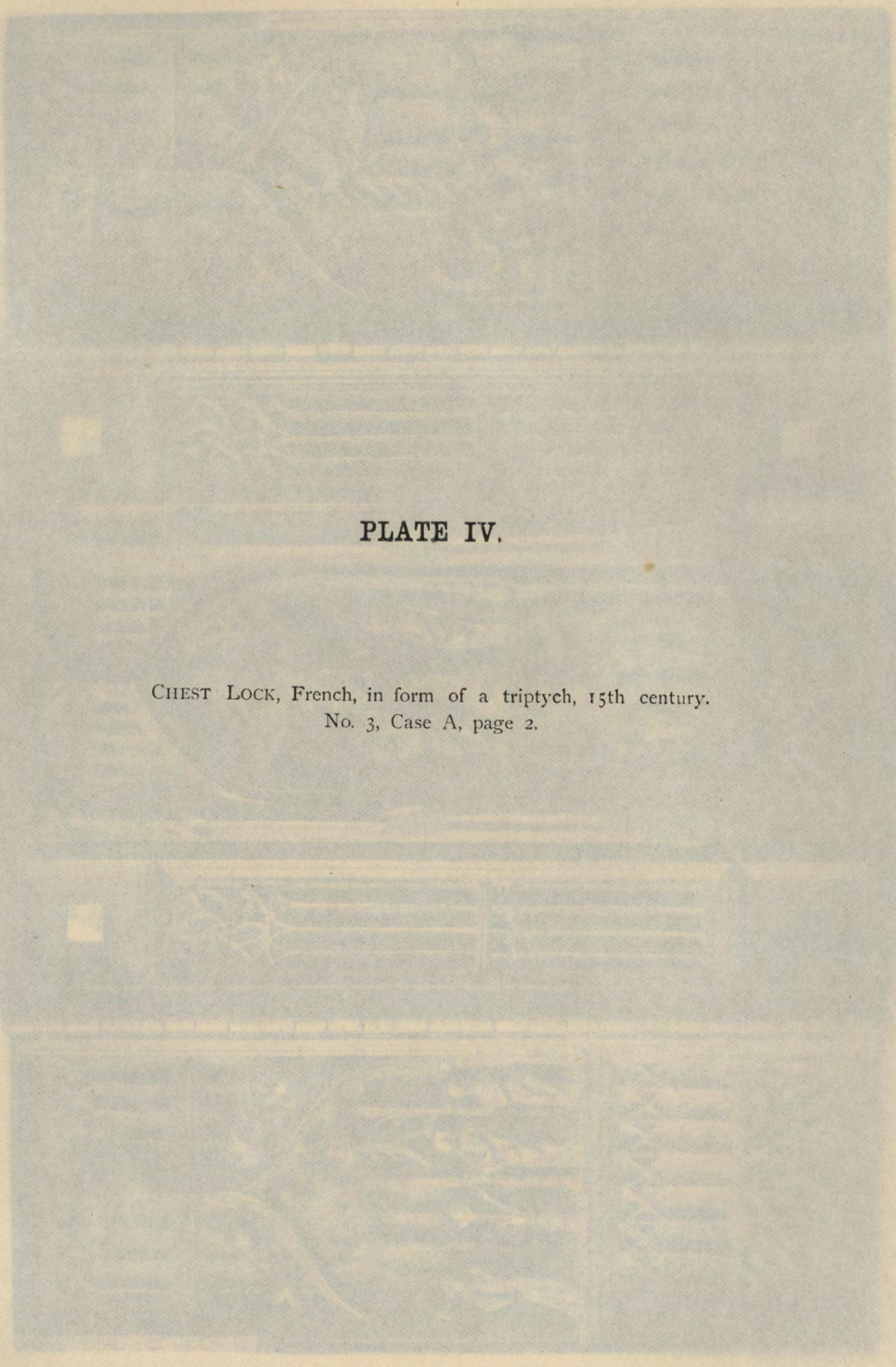


PLATE IV.

CHEST LOCK, French, in form of a triptych, 15th century.
No. 3, Case A, page 2.

PLATE IV.

CHEST LOCK, French, in form of a triptych, 15th century.

No. 3, Case A, page 5.



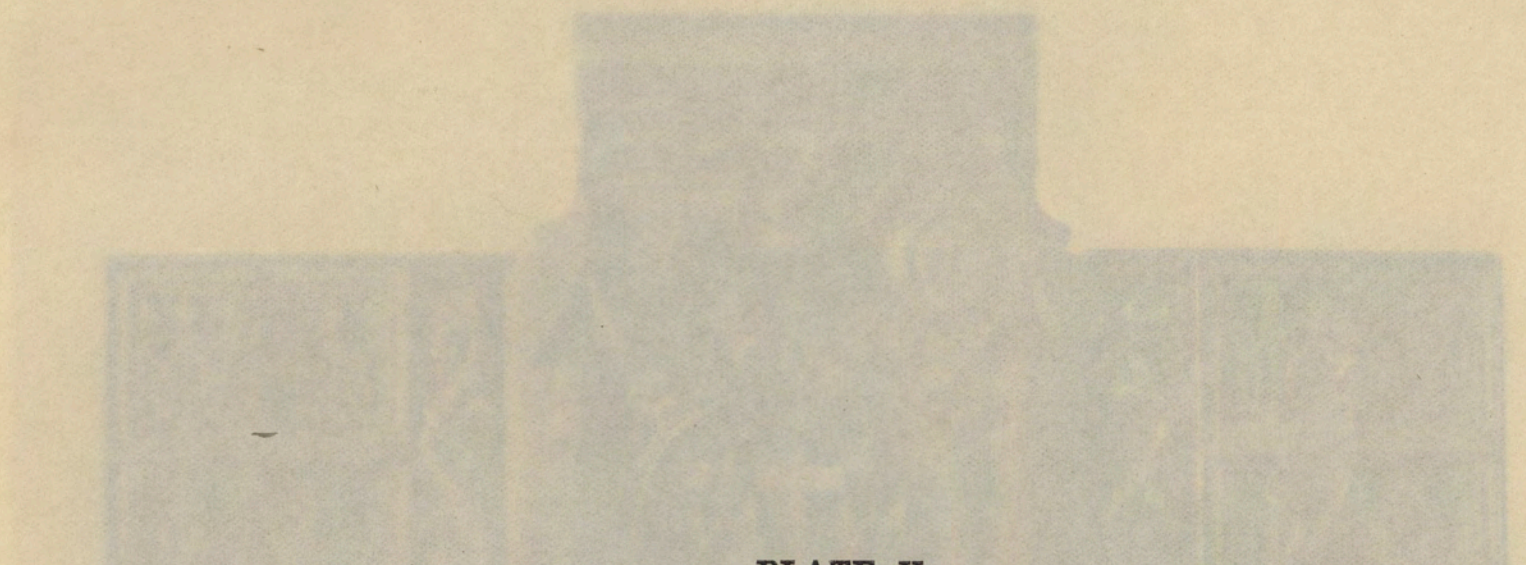


PLATE V.

CHEST LOCK, Flemish, early 16th century. No. 4, Case A, page 2.

CHEST LOCK, Fremish, early 19th century. No. 4 Case A, page 5.

PLATE V.


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SALVA NOS CHRISTE

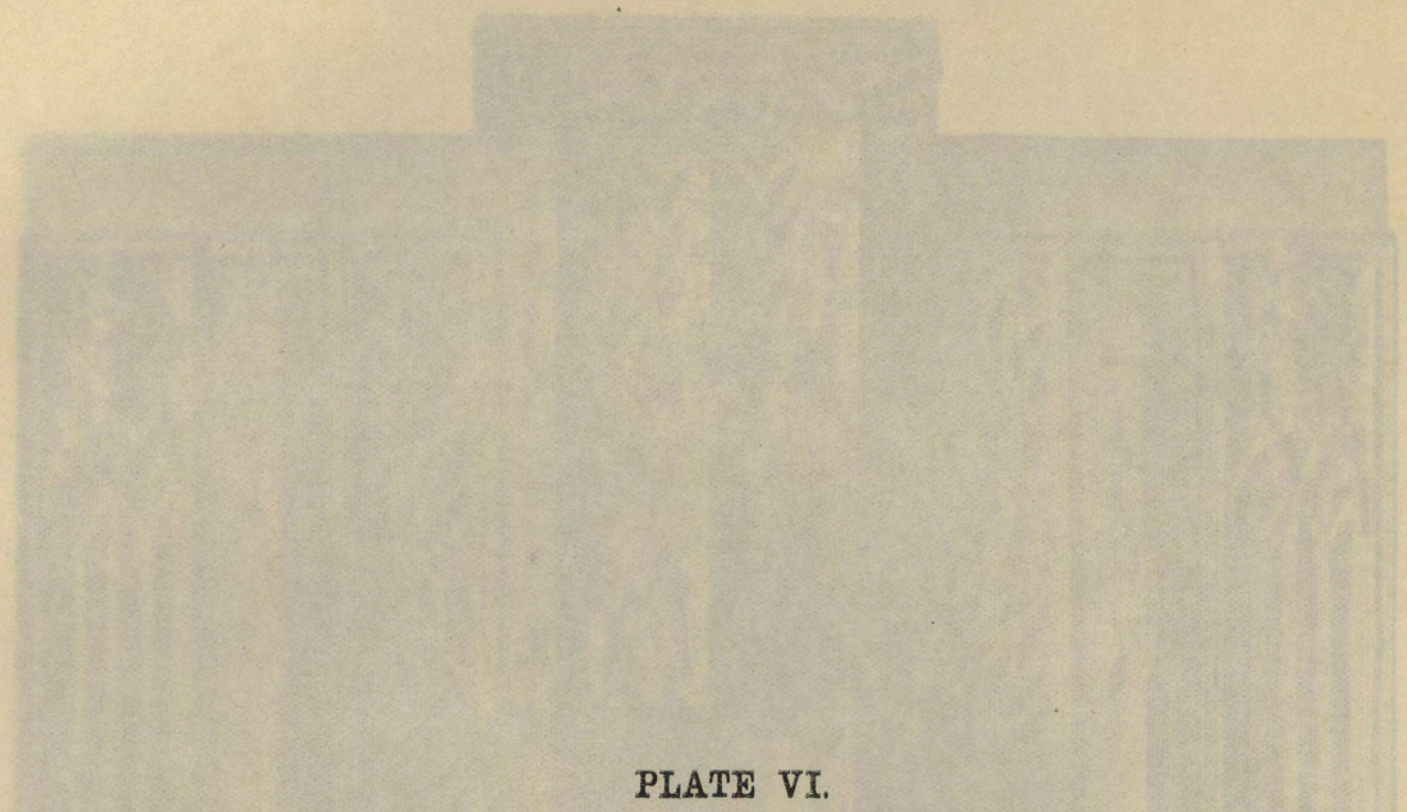
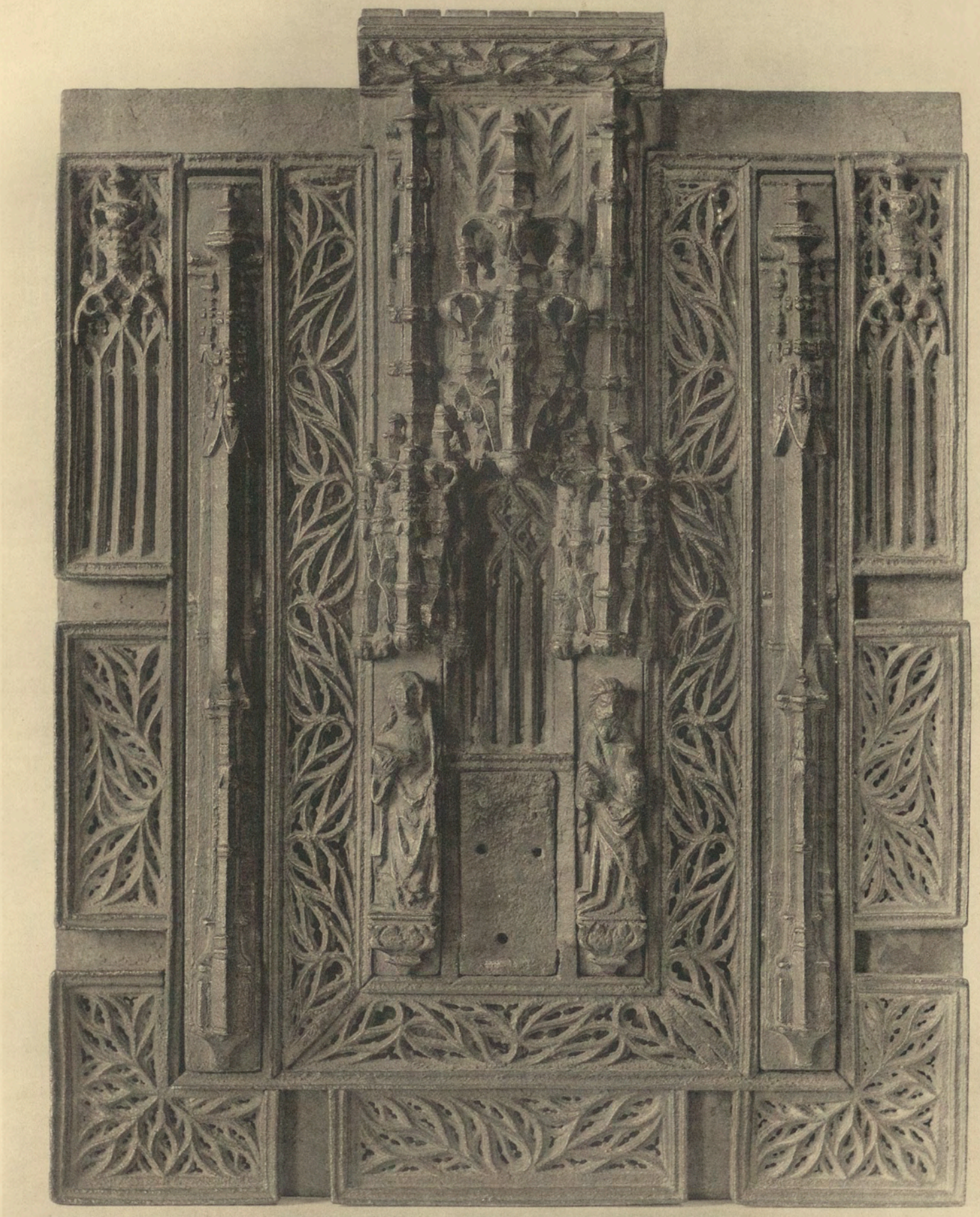


PLATE VI.

CHEST LOCK, French, late 15th century. No. 5, Case A, page 3.

CHEST LOCK. Framed late 18th century. No. 2. Case A. page 3.

PLATE VI.



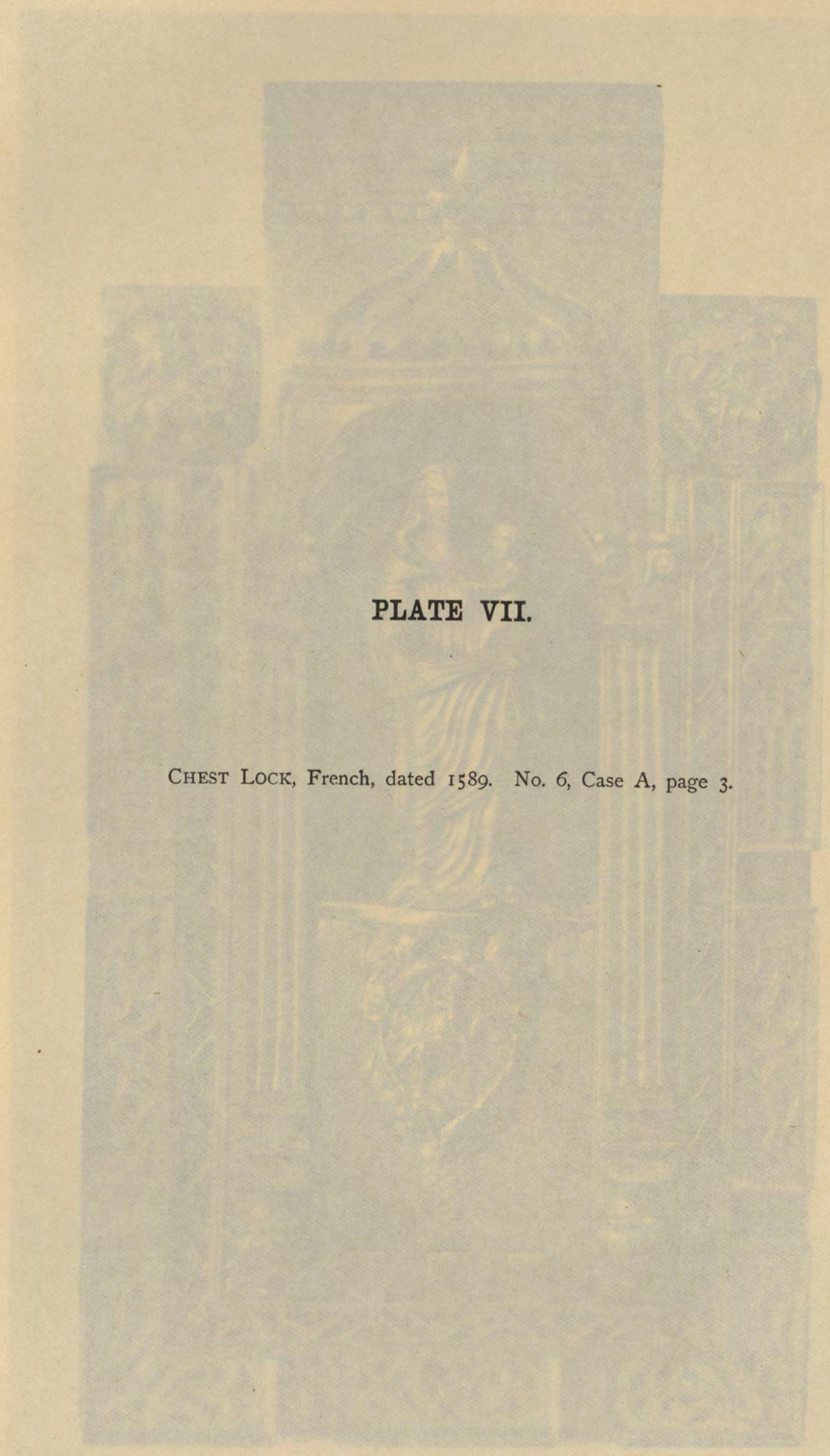


PLATE VII.

CHEST LOCK, French, dated 1589. No. 6, Case A, page 3.

Chest Lock. French, dated 1789. No. 2, Case A, page 3.

PLATE XII.





PLATE VIII.

Fig. 1.
ALMS BOX, with Royal Arms, English, 16th century.
No. 19, Case A, page 7.

Fig. 2.
CHAMBER LOCK, with Royal Arms, English, 16th century.
No. 18, Case A, page 6.

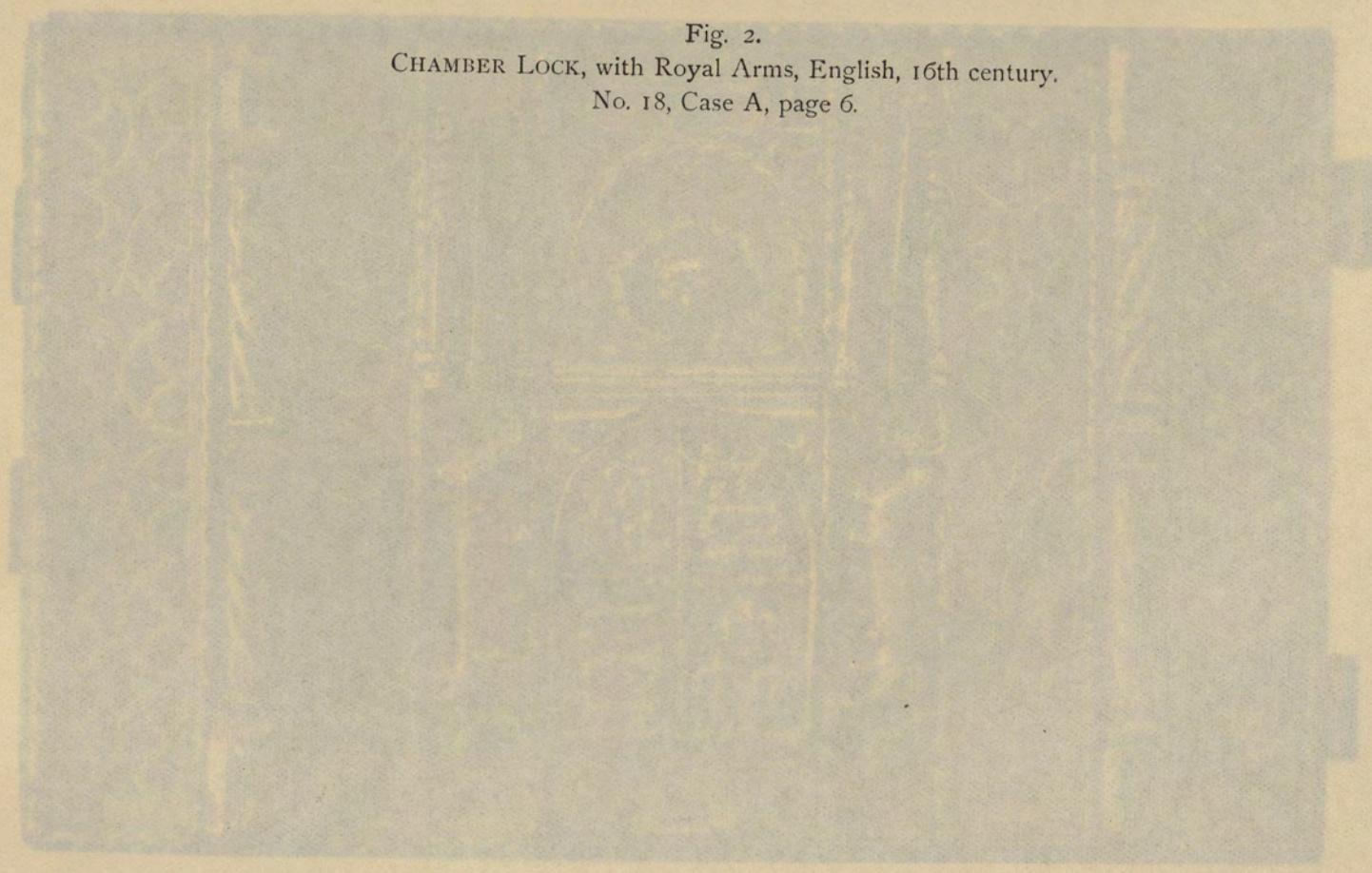
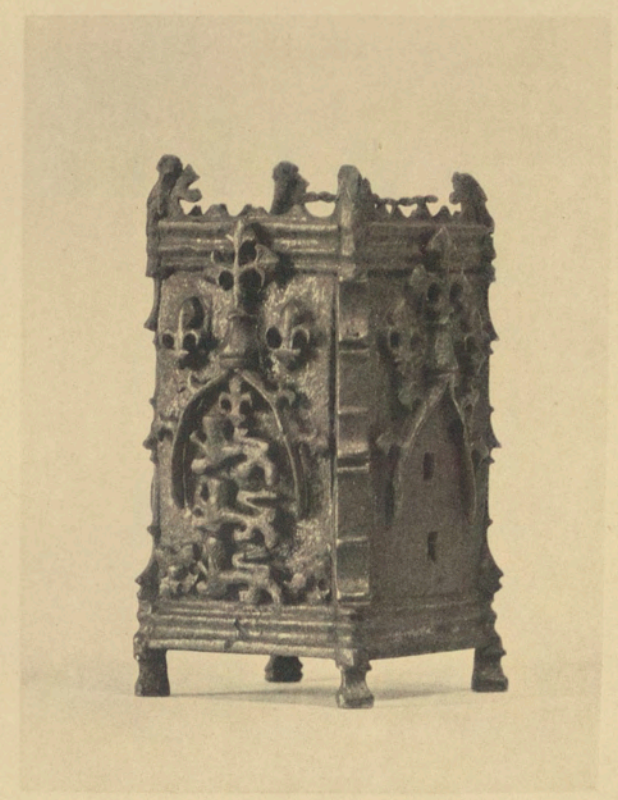
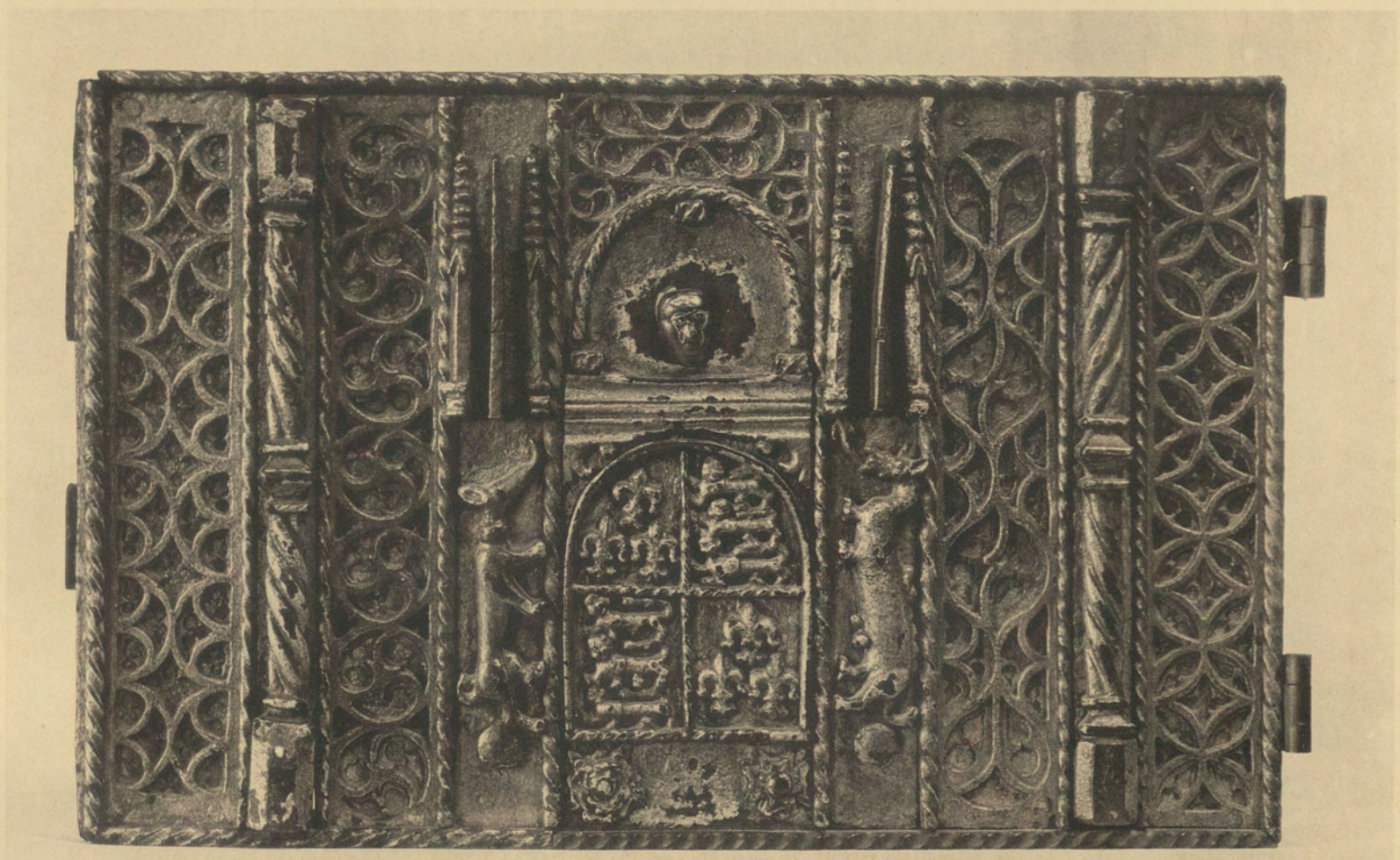


PLATE XIII.

Fig. 1.
ALMS BOX, with Royal Arms, English, 16th century.
No. 19, Case A, page 7.

Fig. 3.
CHAMBER LOCK, with Royal Arms, English, 16th century.
No. 18, Case A, page 6.





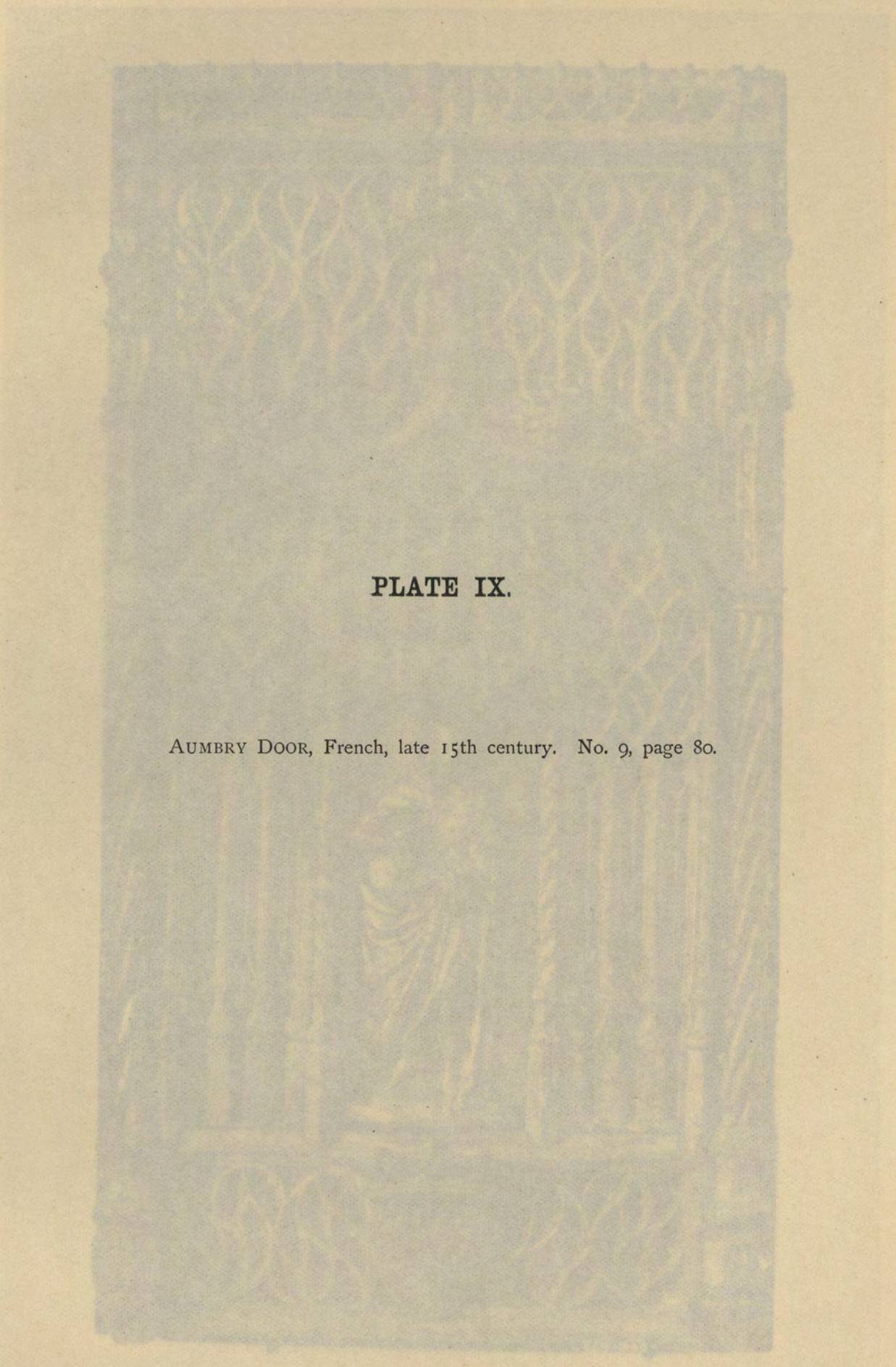


PLATE IX.

AUMBRY DOOR, French, late 15th century. No. 9, page 80.

PLATE IX.

ALMERA DOOR, French, late 15th century. No. 9 page 80.


569-1899

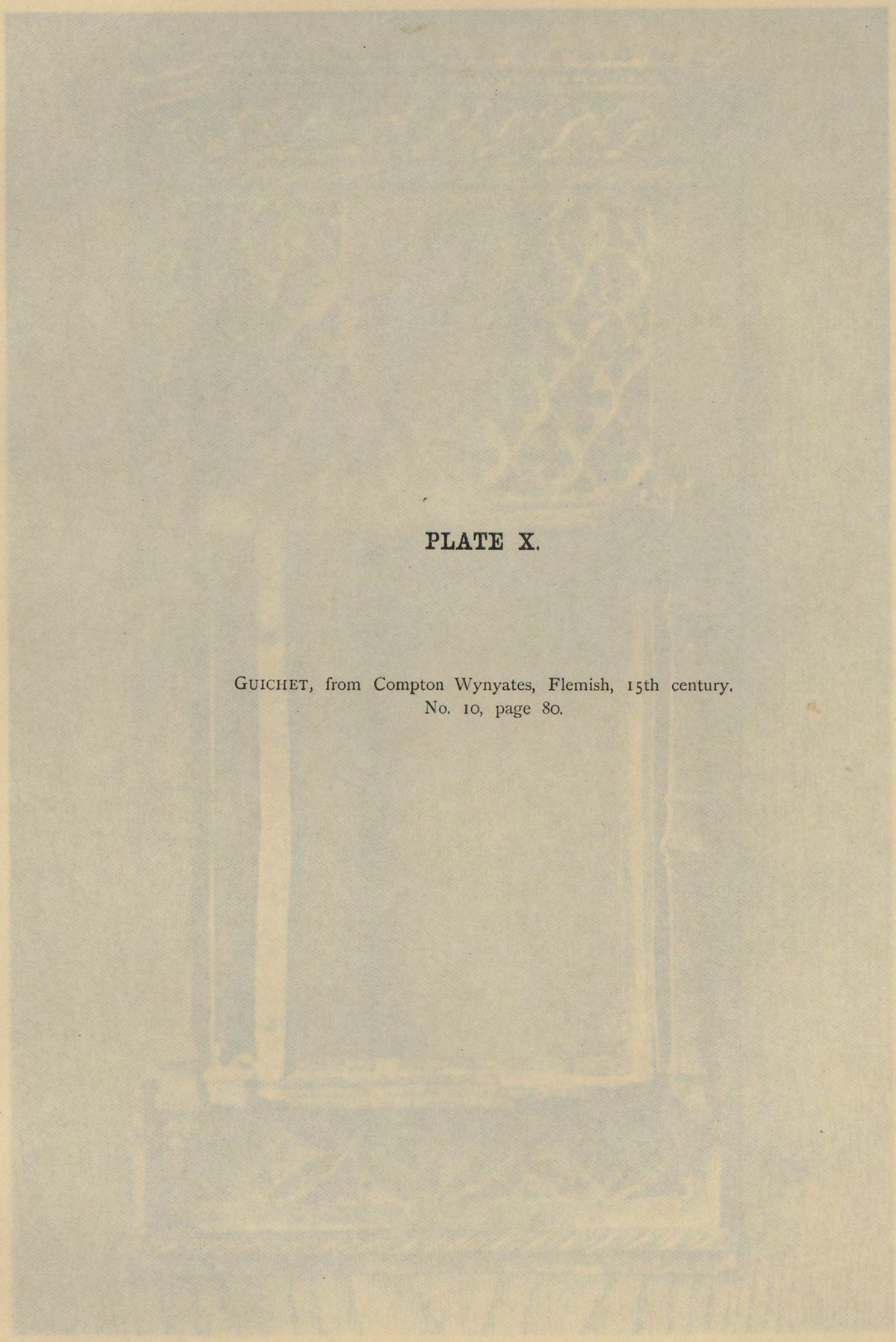


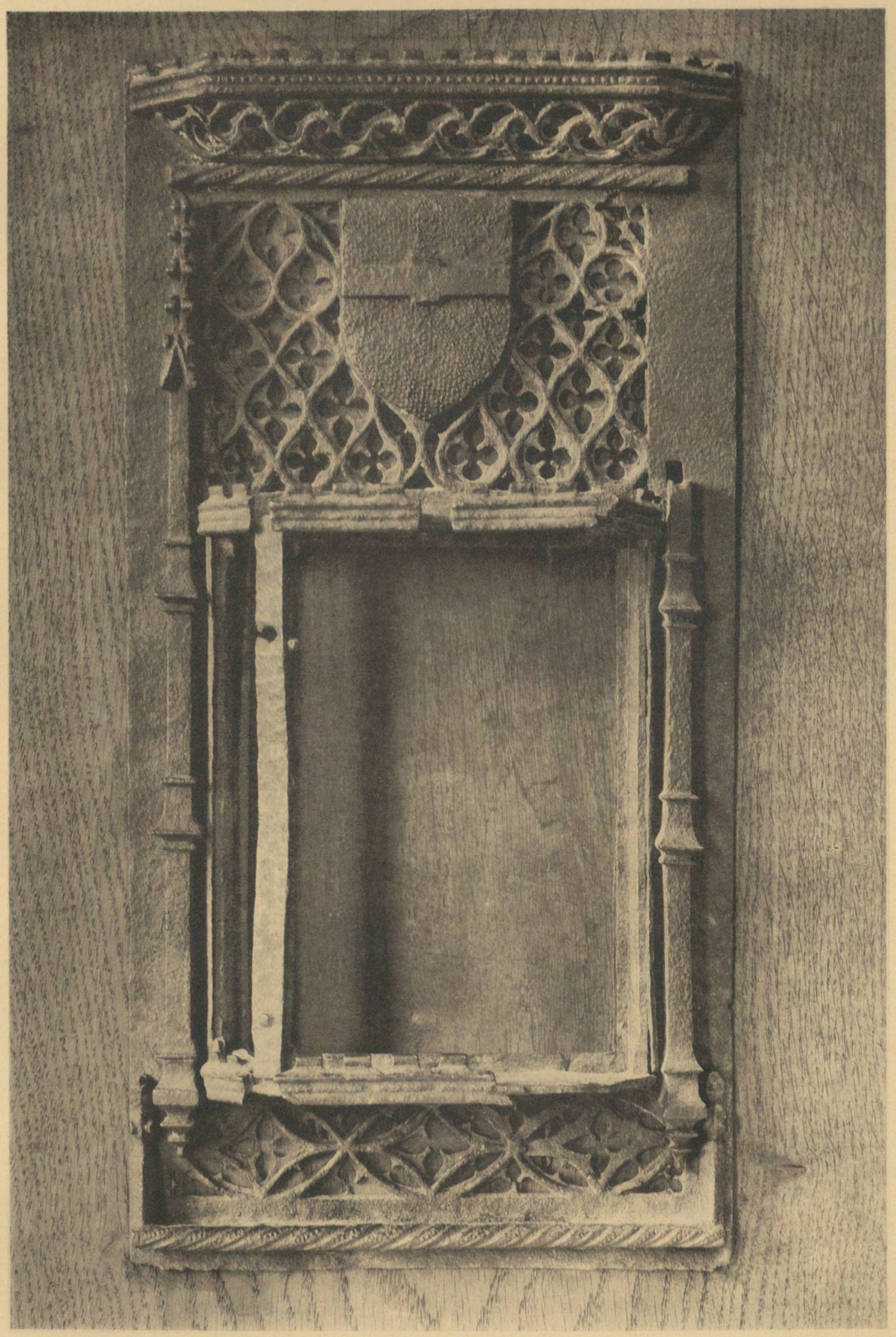
PLATE X.

GUICHET, from Compton Wynyates, Flemish, 15th century.
No. 10, page 80.

PLATE X.

CAICHET, from Compton Wynyates, Tramlah, 15th century.

No. 10, page 80.



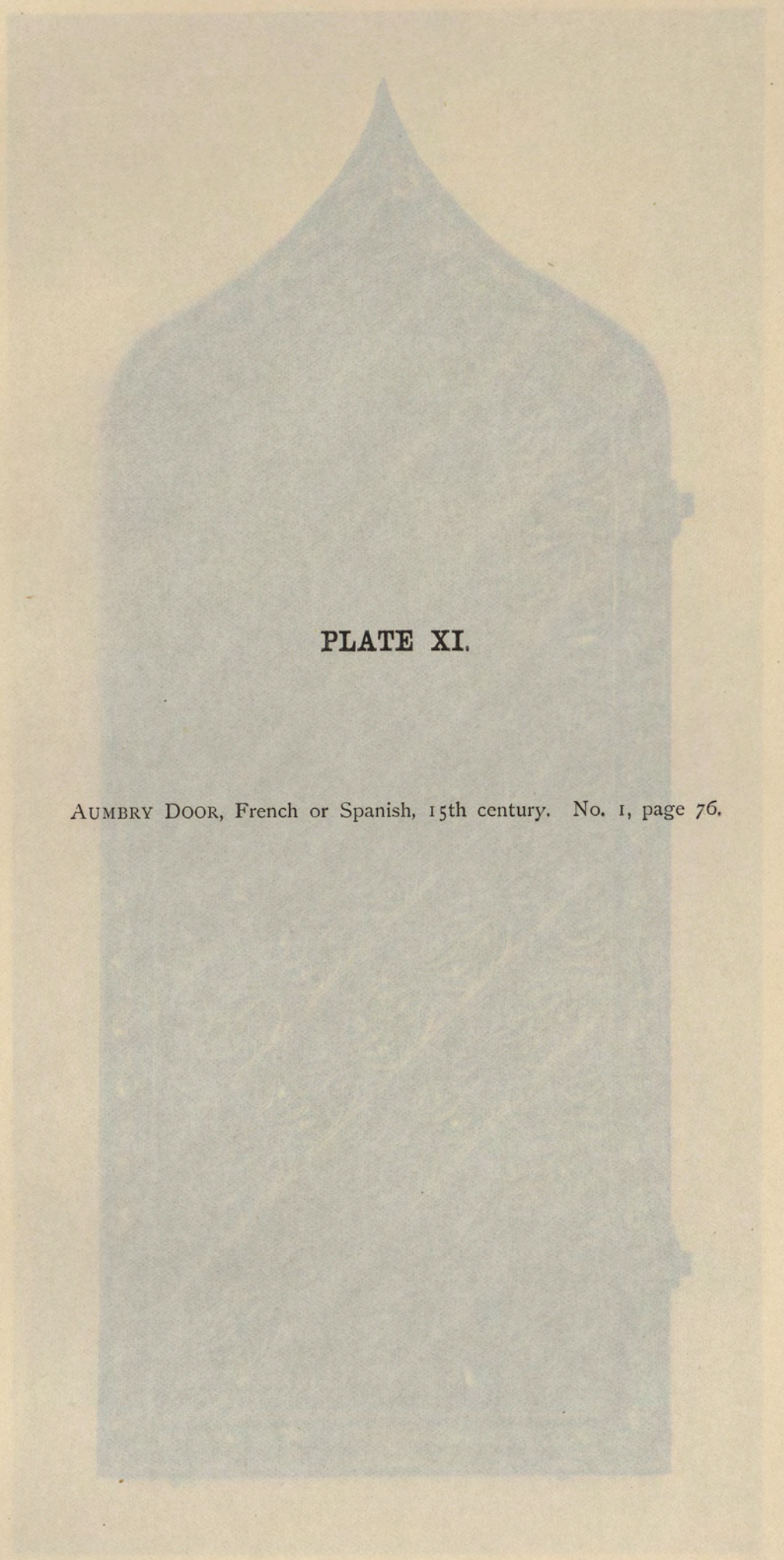


PLATE XI.

AUMBRY DOOR, French or Spanish, 15th century. No. 1, page 76.

PLATE XI



PLATE XII.

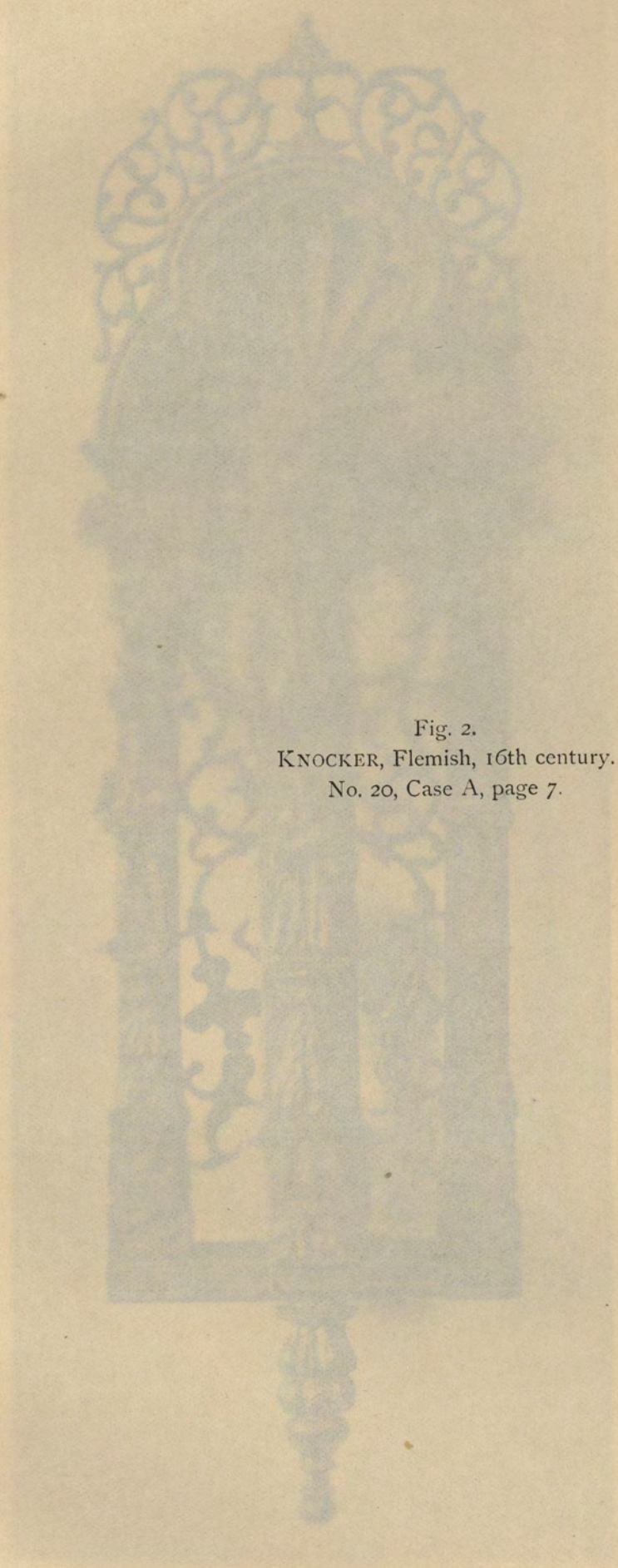


Fig. 2.
KNOCKER, Flemish, 16th century.
No. 20, Case A, page 7.

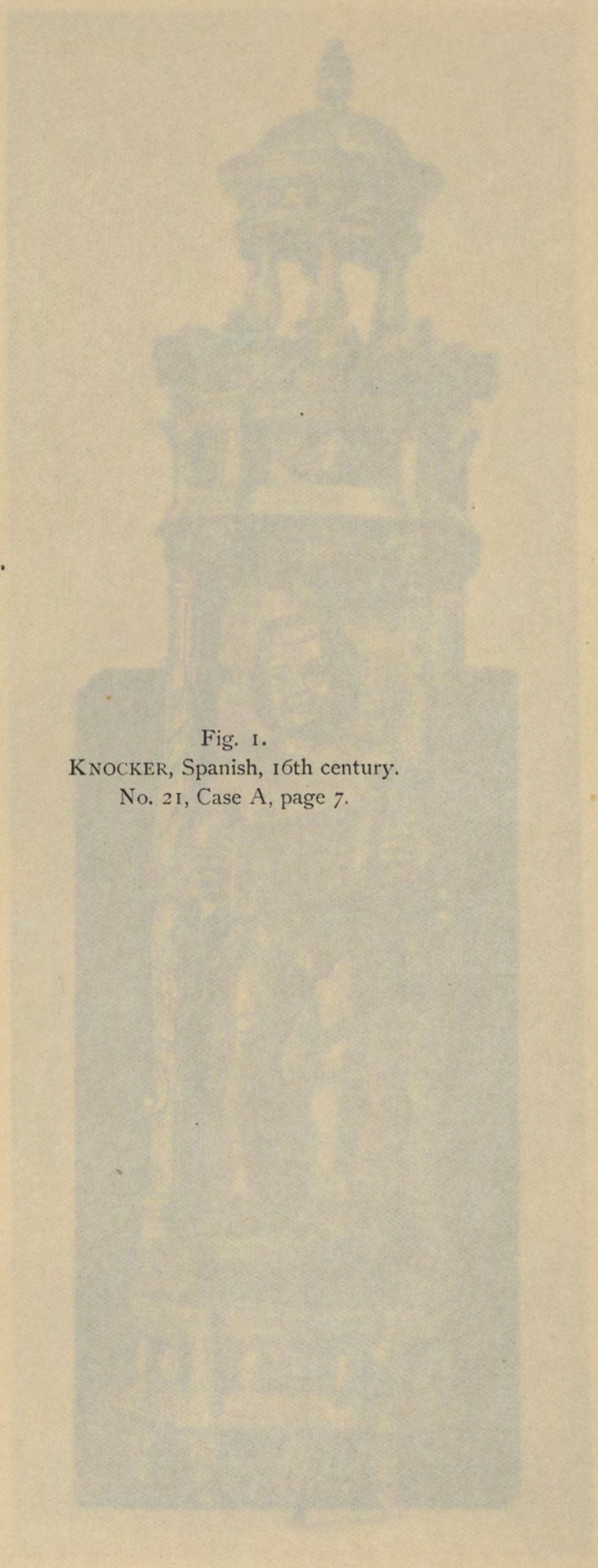
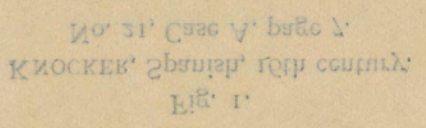
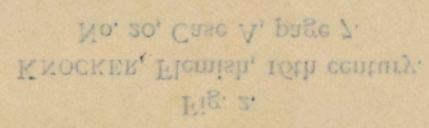


Fig. 1.
KNOCKER, Spanish, 16th century.
No. 21, Case A, page 7.

PLATE XII.



No. 31. Case A, page 7.
KNOCKER, Spanish, IOth county.
Fig. 1.



No. 30. Case A, page 7.
KNOCKER, Flemish, IOth county.
Fig. 2.




SALVE

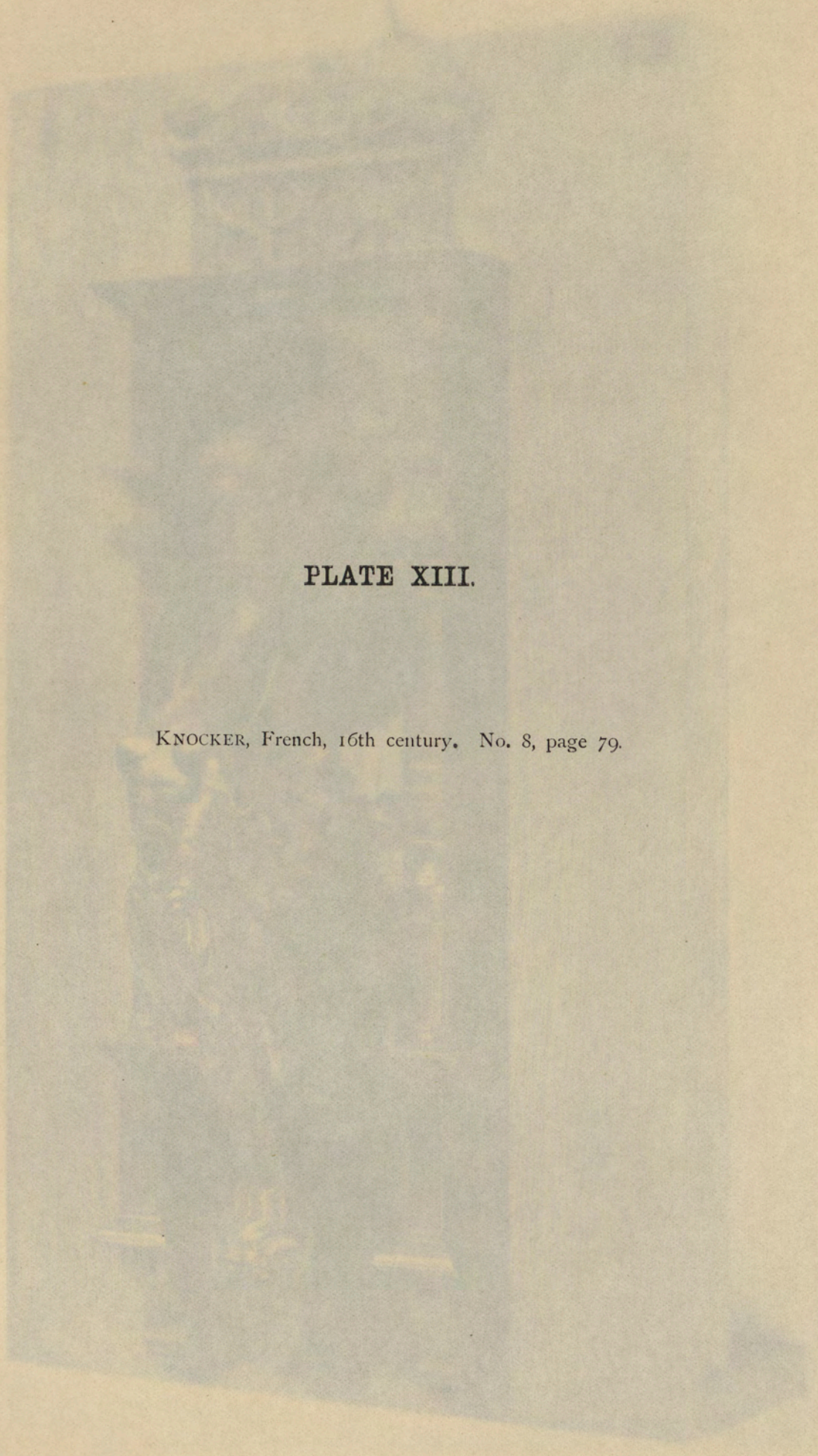
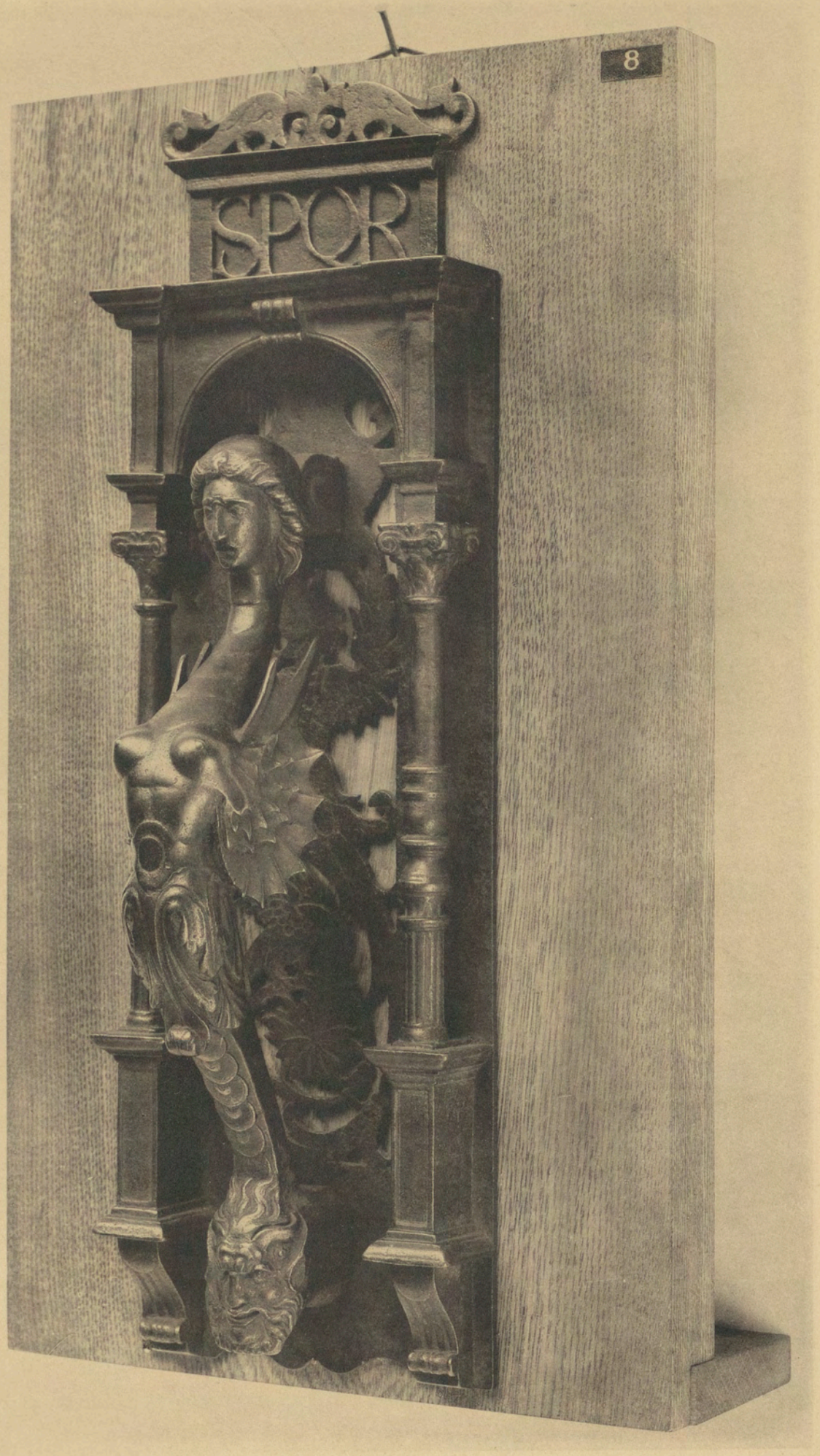


PLATE XIII.

KNOCKER, French, 16th century. No. 8, page 79.

KNOCKER, French, 16th century. No. 8, page 70

PLATE XIII


8
SPQR

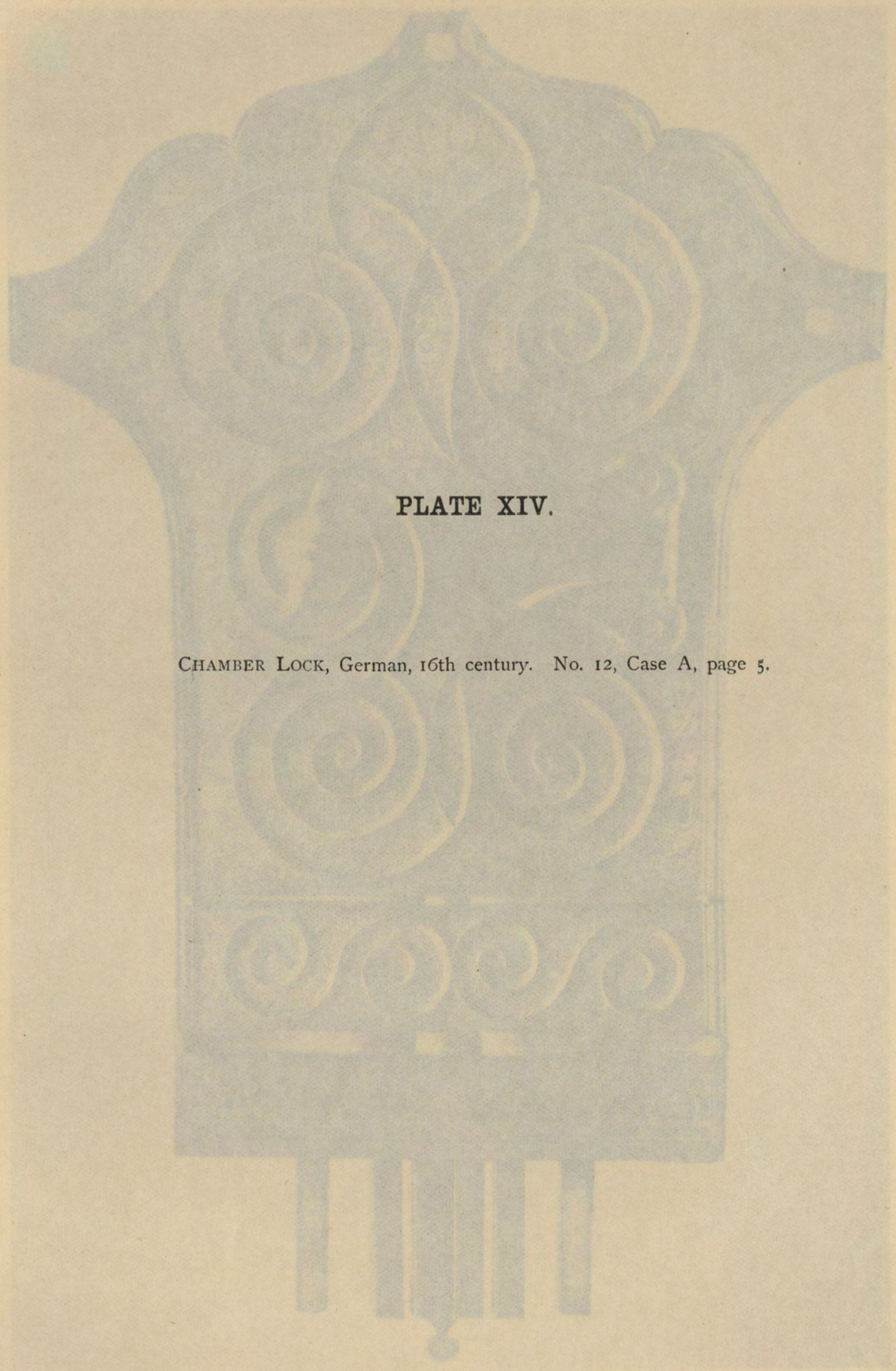


PLATE XIV.

CHAMBER LOCK, German, 16th century. No. 12, Case A, page 5.

CHAMBER LOCK, Germany (old country). No. 15, Case A, page 5.

PLATE XIV.



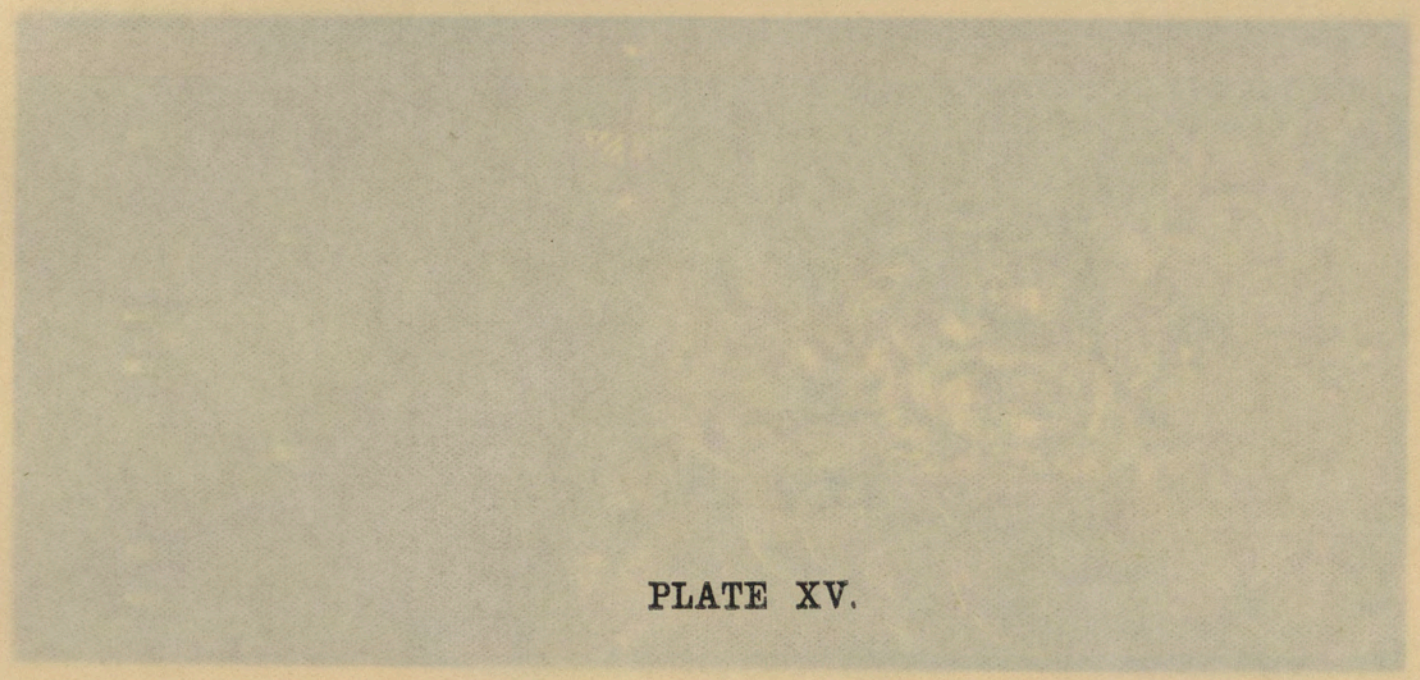


PLATE XV.

Fig. 1.
RIM LOCK, French, early 17th century.
No. 9, Case A, page 4.

Fig. 2.
RIM LOCK, signed Michiel Macquet, and dated 1541. French.
No. 11, Case A, page 4.



PLATE XV.

Fig. 1.

KIN LOCK, French early 19th century.

No. 9, Case A, page 4.

Fig. 2.

KIN LOCK, signed Michiel Macduff, and dated 1741. French.

No. 11, Case A, page 4.



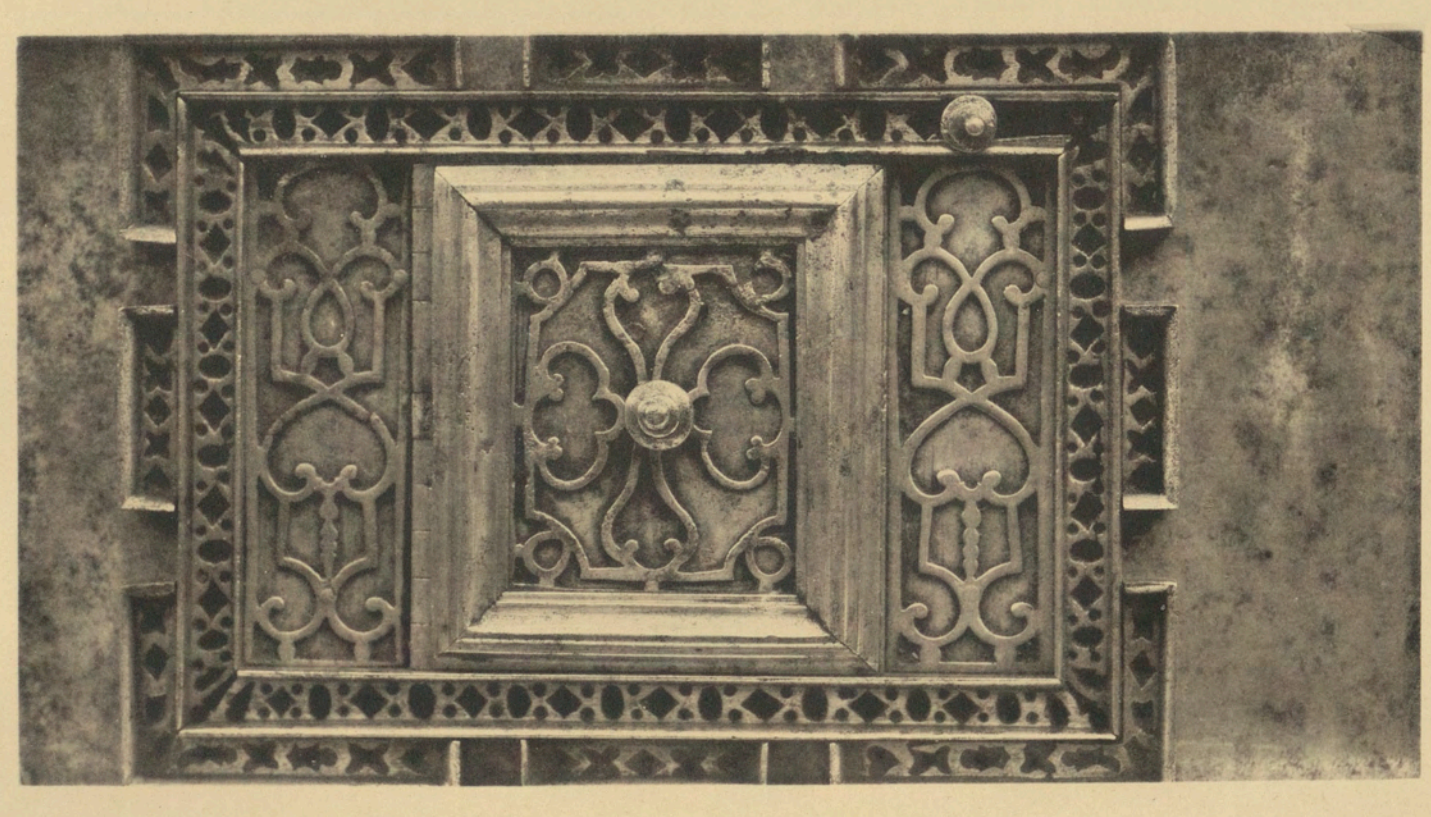


PLATE XVI.



Fig. 1.
APPRENTICE KEY, French, 16th century.
No. 8, Case B, page 11.



Fig. 2.
KEY, French, 15th century.
No. 3, Case B, page 10.



Fig. 3.
KEY, French, 15th century.
No. 6, Case B, page 10.

Fig. 4.
APPRENTICE KEY, French, 17th century.
No. 5, Case B, page 10.

Fig. 5.
APPRENTICE KEY, French, 17th century.
No. 7, Case B, page 10.

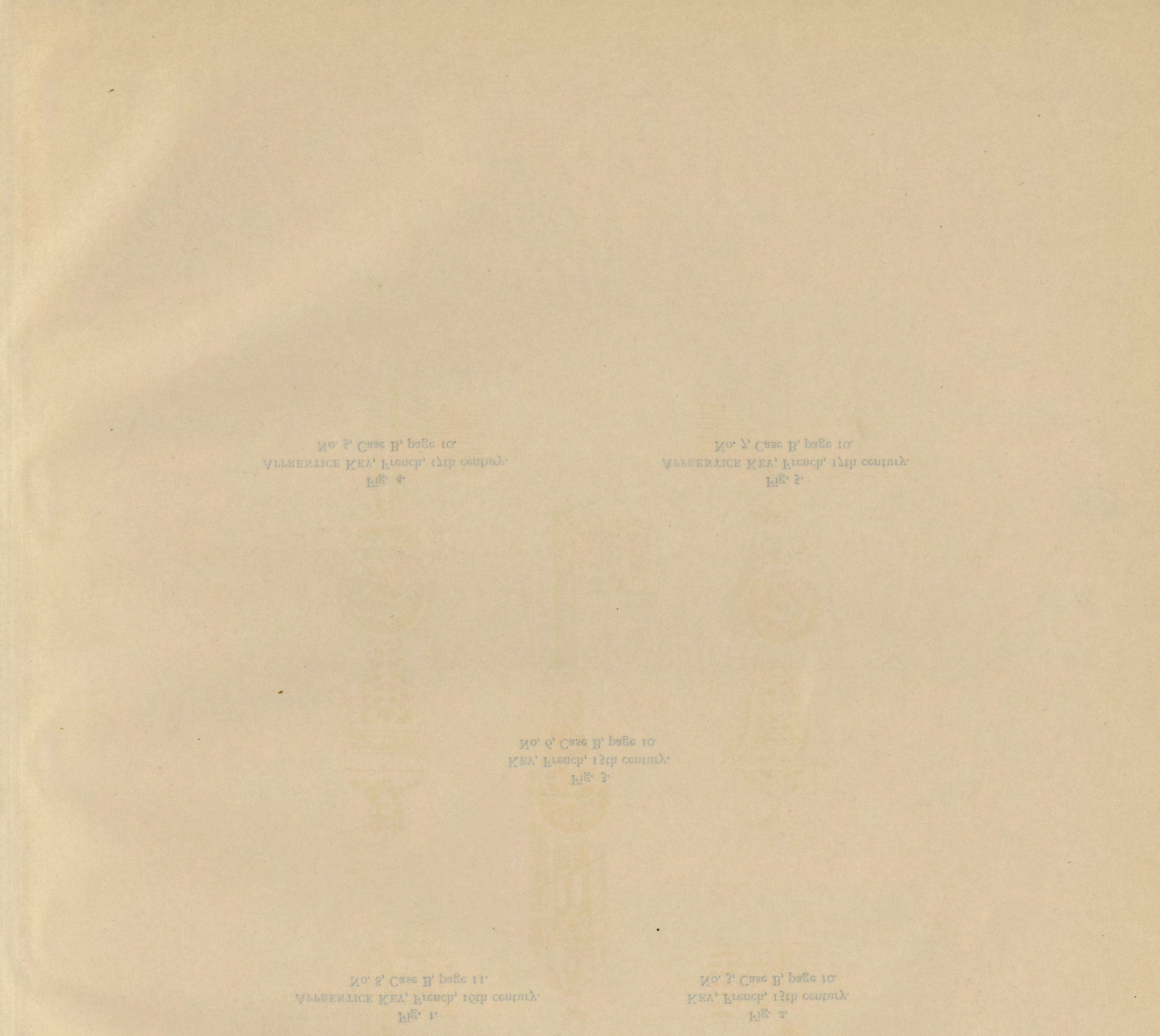


PLATE XXI

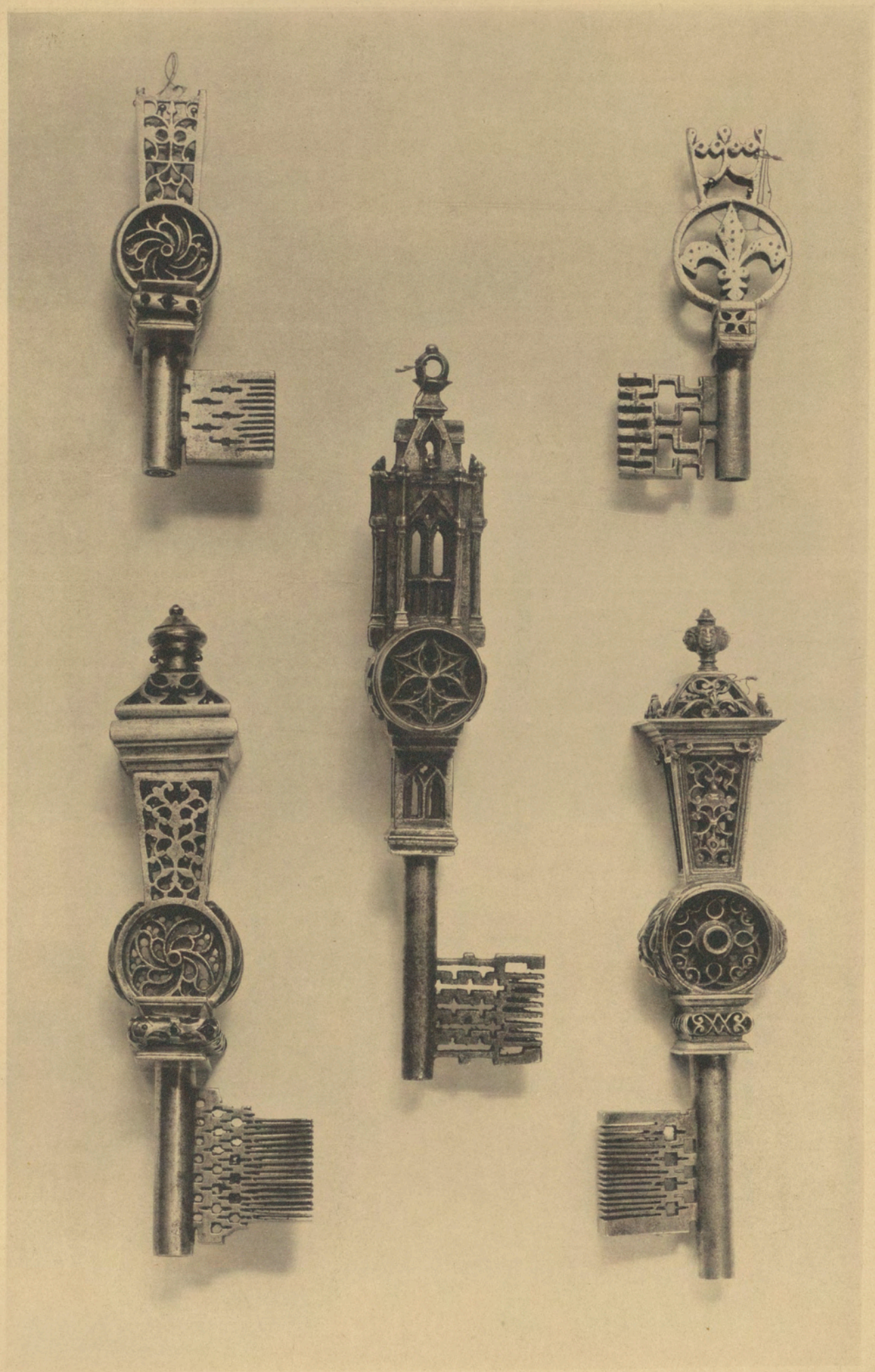


PLATE XVII.

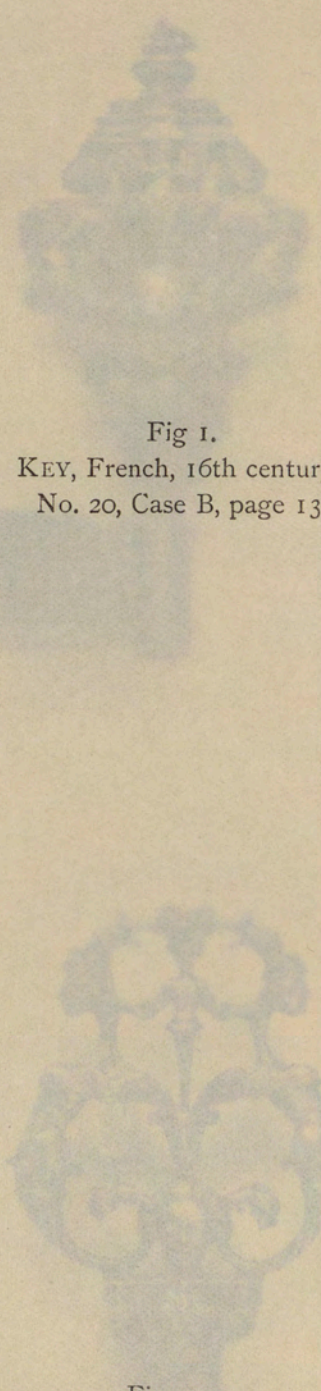


Fig 1.
KEY, French, 16th century.
No. 20, Case B, page 13.

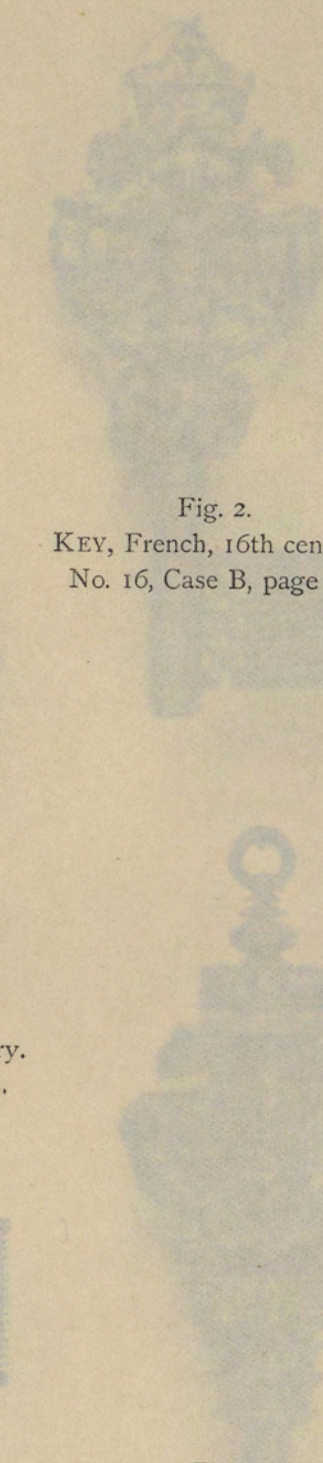


Fig. 2.
KEY, French, 16th century.
No. 16, Case B, page 12.



Fig. 3.
KEY, French, 16th century.
No. 18, Case B, page 12.



Fig 4.
KEY, French, 16th century.
No. 17, Case B, page 12.

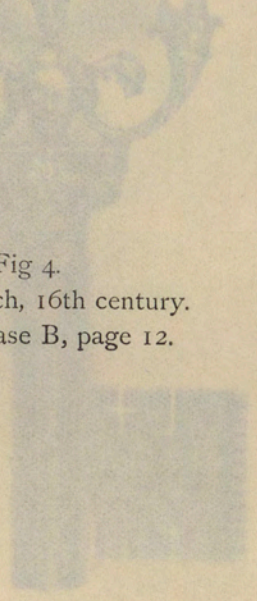
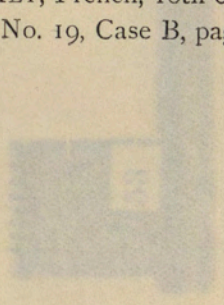
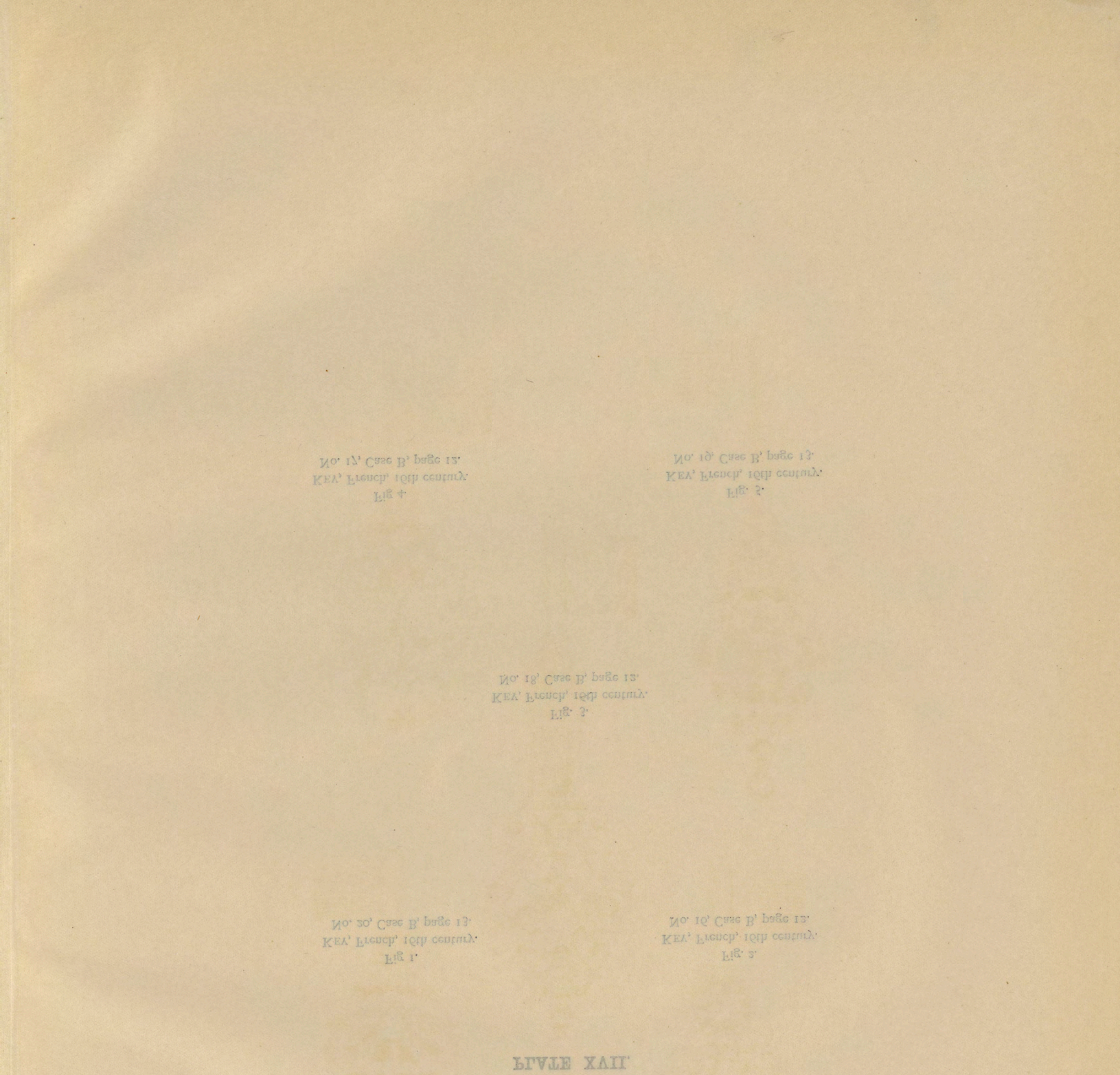


Fig. 5.
KEY, French, 16th century.
No. 19, Case B, page 13.




No. 19, Case B, page 13.
KEY, French, 10th century.
Fig. 2.
No. 19, Case B, page 13.
KEY, French, 10th century.
Fig. 3.
No. 18, Case B, page 13.
KEY, French, 10th century.
Fig. 4.
No. 20, Case B, page 13.
KEY, French, 10th century.
Fig. 1.


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PLATE XVIII.

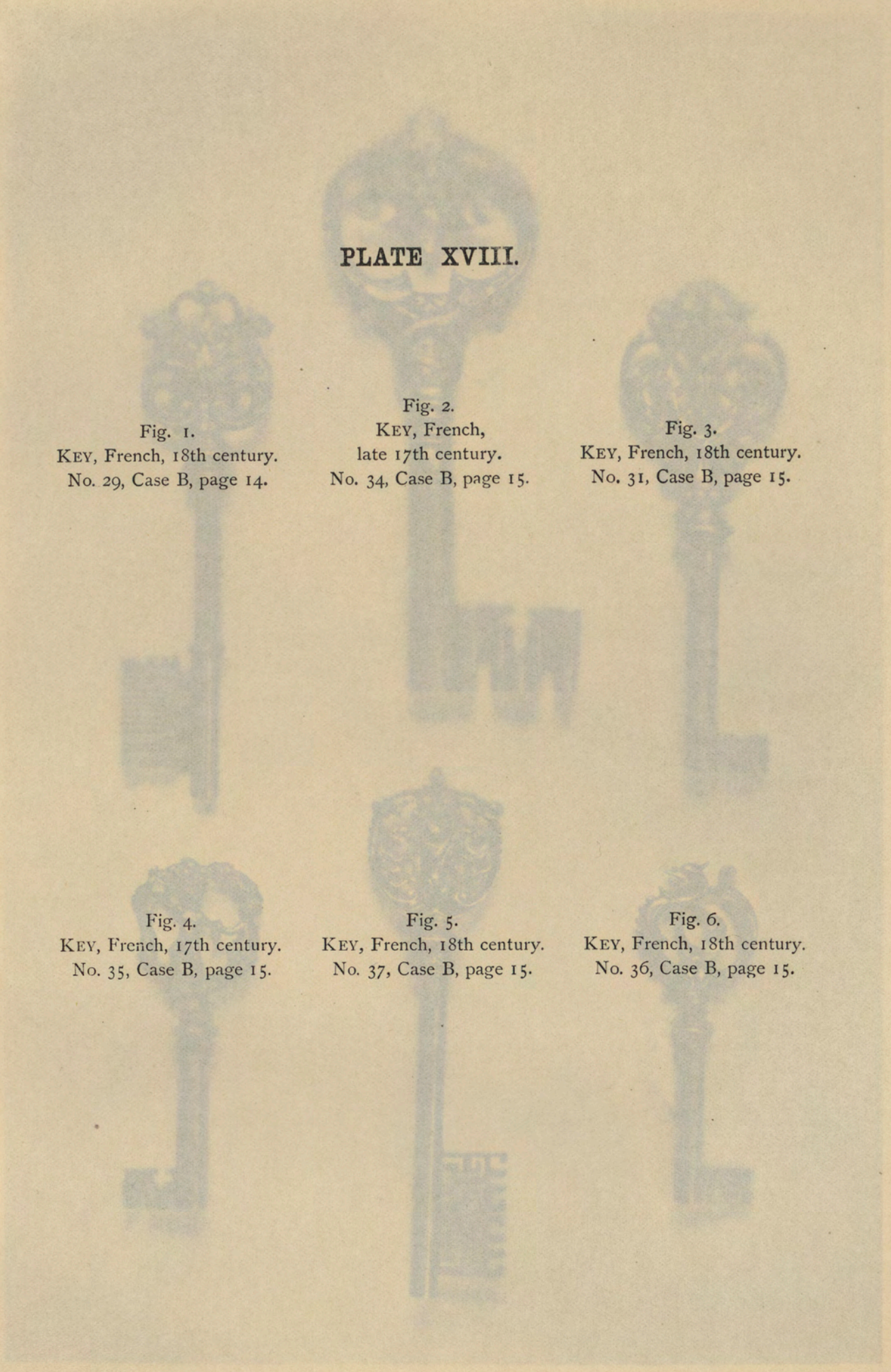


Fig. 1.
KEY, French, 18th century.
No. 29, Case B, page 14.

Fig. 2.
KEY, French,
late 17th century.
No. 34, Case B, page 15.

Fig. 3.
KEY, French, 18th century.
No. 31, Case B, page 15.

Fig. 4.
KEY, French, 17th century.
No. 35, Case B, page 15.

Fig. 5.
KEY, French, 18th century.
No. 37, Case B, page 15.

Fig. 6.
KEY, French, 18th century.
No. 36, Case B, page 15.

PLATE XXIII

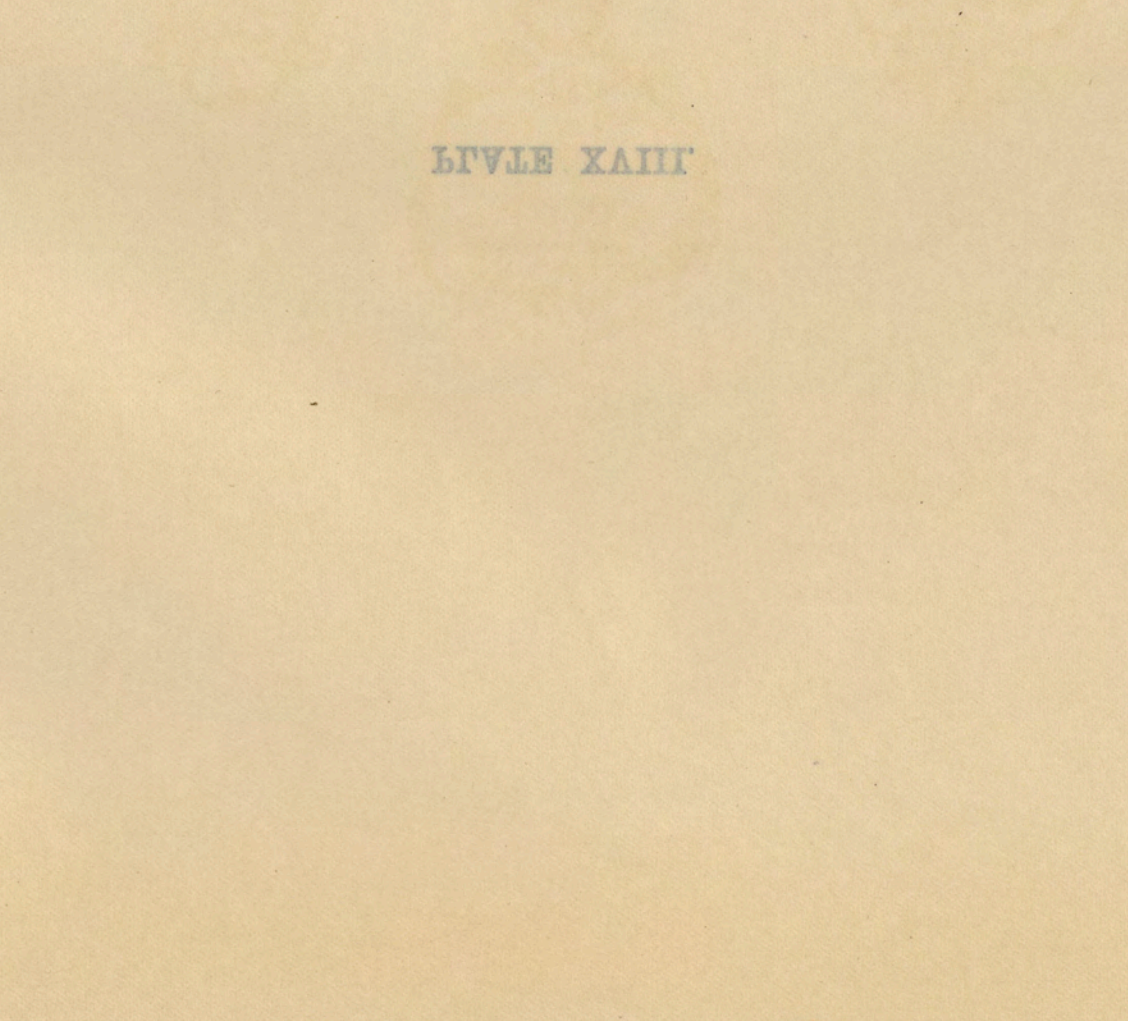


Fig. 1. Key, French, 18th century. No. 30, Case B, page 14.

Fig. 2. Key, French, 18th century. No. 31, Case B, page 15.

Fig. 3. Key, French, 18th century. No. 32, Case B, page 15.

Fig. 4. Key, French, 17th century. No. 33, Case B, page 15.

Fig. 5. Key, French. No. 34, Case B, page 15.



PLATE XIX.

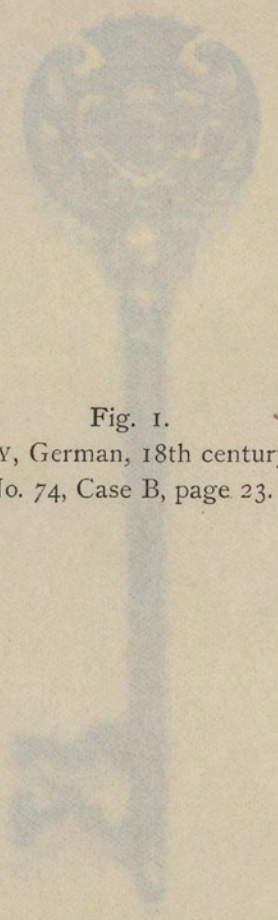


Fig. 1.
KEY, German, 18th century.
No. 74, Case B, page 23.

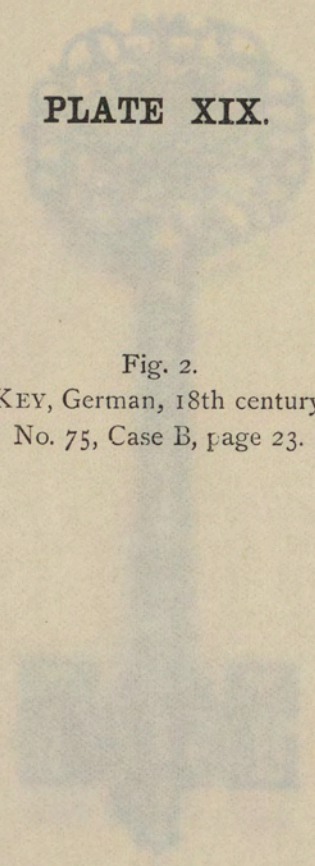


Fig. 2.
KEY, German, 18th century.
No. 75, Case B, page 23.

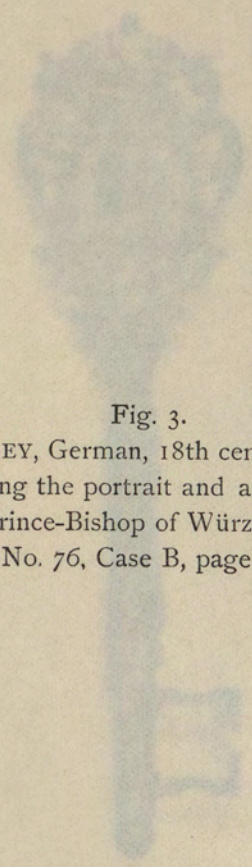


Fig. 3.
KEY, German, 18th century,
bearing the portrait and arms of a
Prince-Bishop of Würzburg.
No. 76, Case B, page 23.

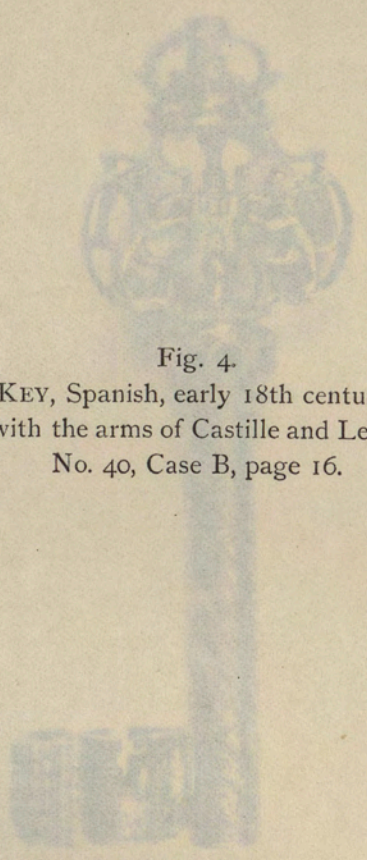


Fig. 4.
KEY, Spanish, early 18th century.
with the arms of Castille and Leon.
No. 40, Case B, page 16.

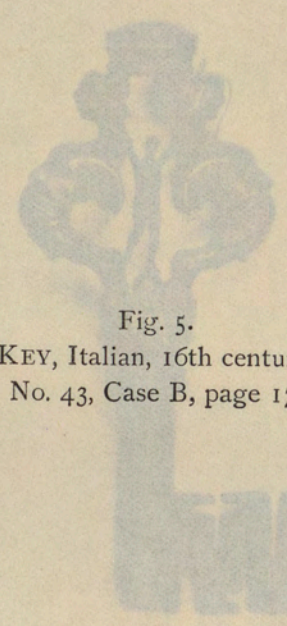


Fig. 5.
KEY, Italian, 16th century.
No. 43, Case B, page 17.

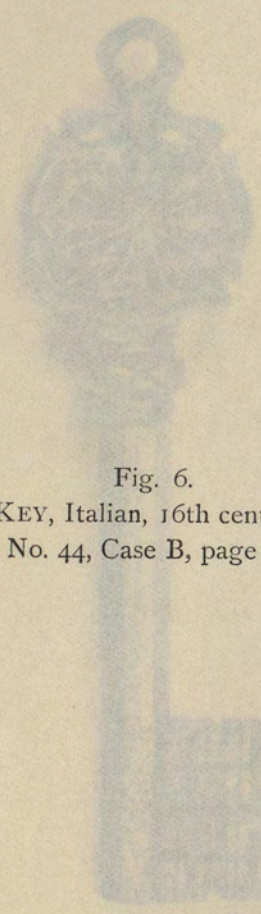


Fig. 6.
KEY, Italian, 16th century.
No. 44, Case B, page 17.

PLATE XIX

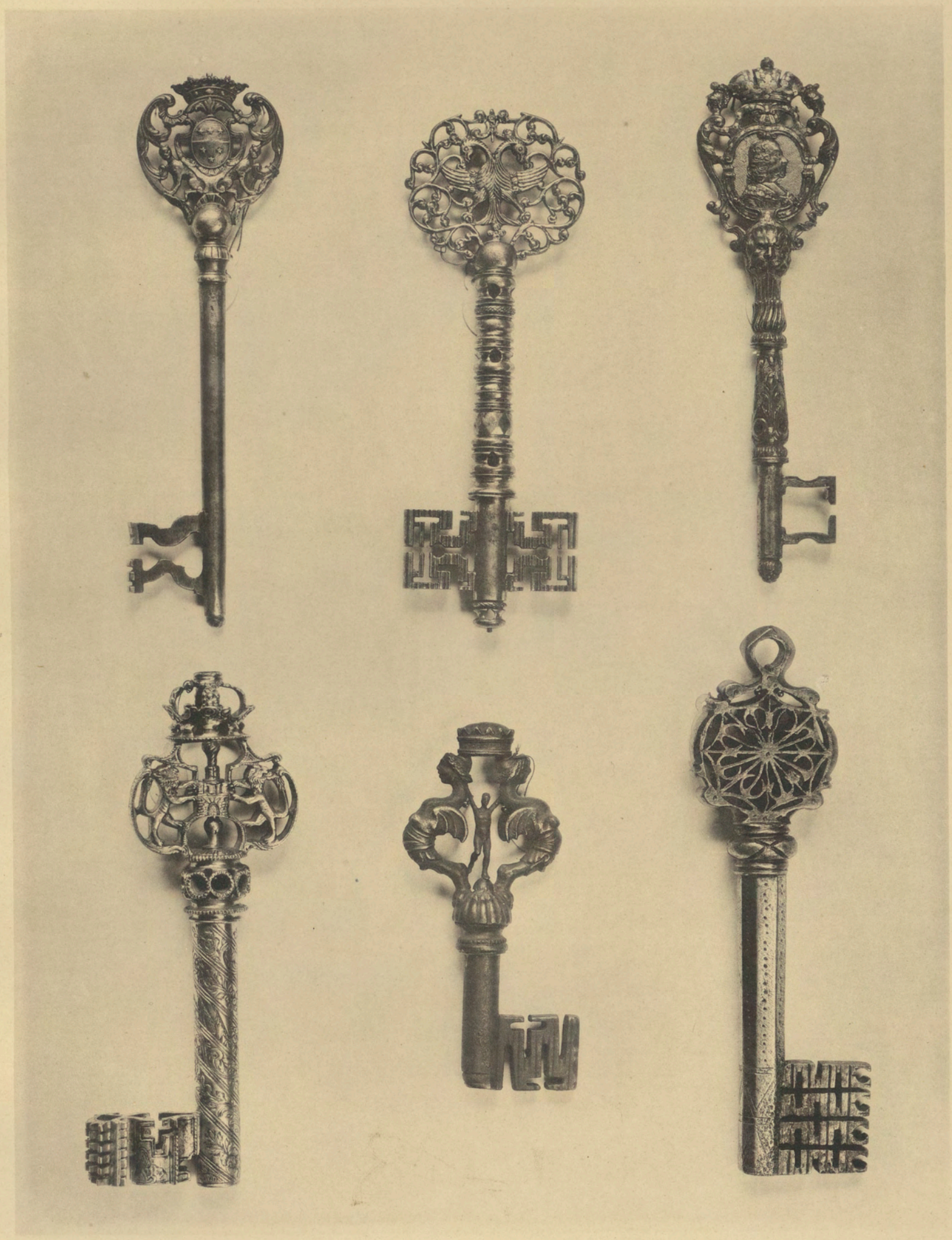


PLATE XX.

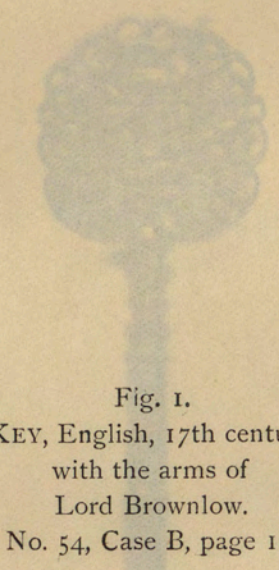


Fig. 1.
KEY, English, 17th century,
with the arms of
Lord Brownlow.
No. 54, Case B, page 19.

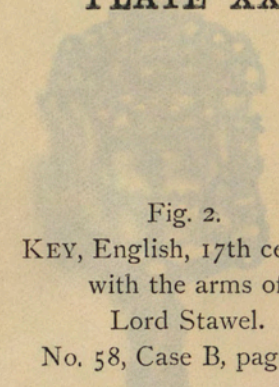


Fig. 2.
KEY, English, 17th century,
with the arms of
Lord Stawel.
No. 58, Case B, page 20.

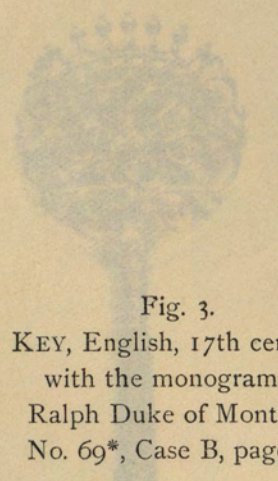


Fig. 3.
KEY, English, 17th century,
with the monogram of
Ralph Duke of Montagu.
No. 69*, Case B, page 22.

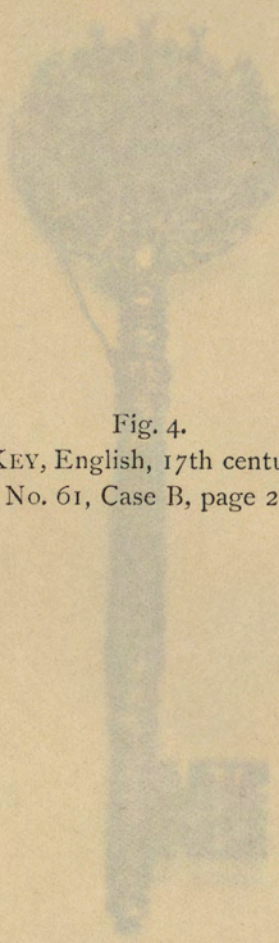


Fig. 4.
KEY, English, 17th century.
No. 61, Case B, page 21.

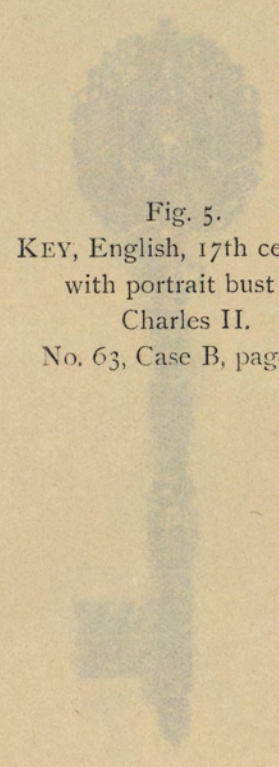


Fig. 5.
KEY, English, 17th century,
with portrait bust of
Charles II.
No. 63, Case B, page 21.

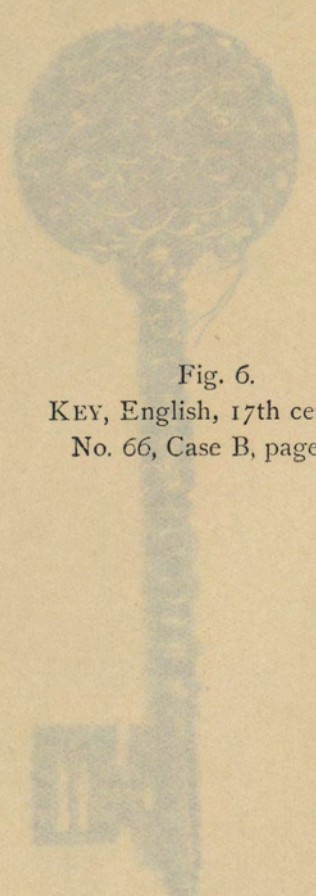
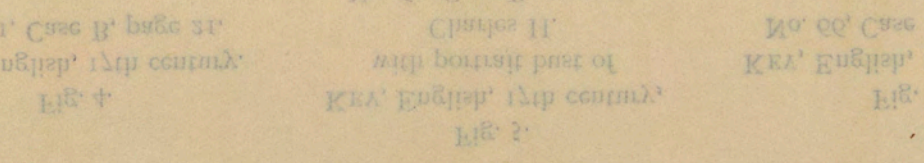
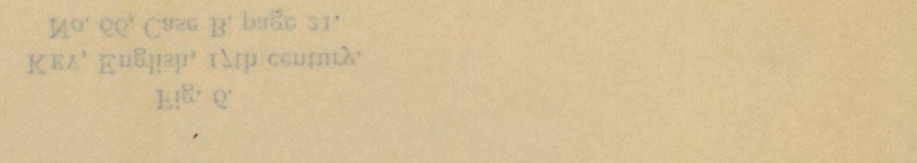


Fig. 6.
KEY, English, 17th century.
No. 66, Case B, page 21.

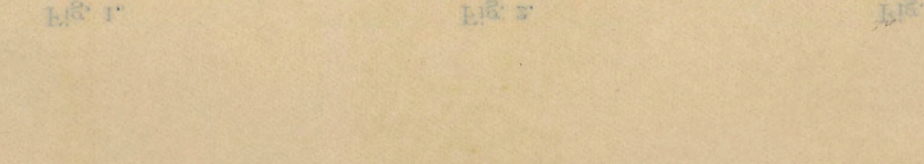


No. 22. Case B, page 31.
KEY, English, 17th century.
Fig. 2.

Charles II.
with portrait panel of
KEY, English, 17th century.
Fig. 3.

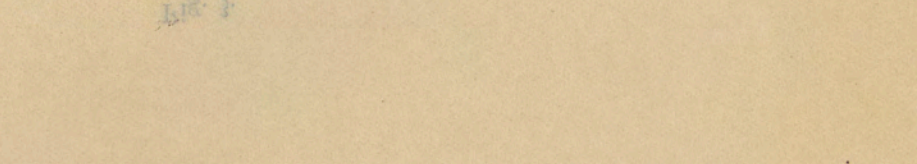


No. 21. Case B, page 31.
KEY, English, 17th century.
Fig. 4.



No. 24. Case B, page 10.
Lord Bromflow.
with the arms of
KEY, English, 17th century.
Fig. 1.

No. 23. Case B, page 30.
Lord Stowel.
with the arms of
KEY, English, 17th century.
Fig. 2.



No. 20. Case B, page 33.
Ralph Duke of Montagu.
with the monogram of
KEY, English, 17th century.
Fig. 3.

PLATE XX

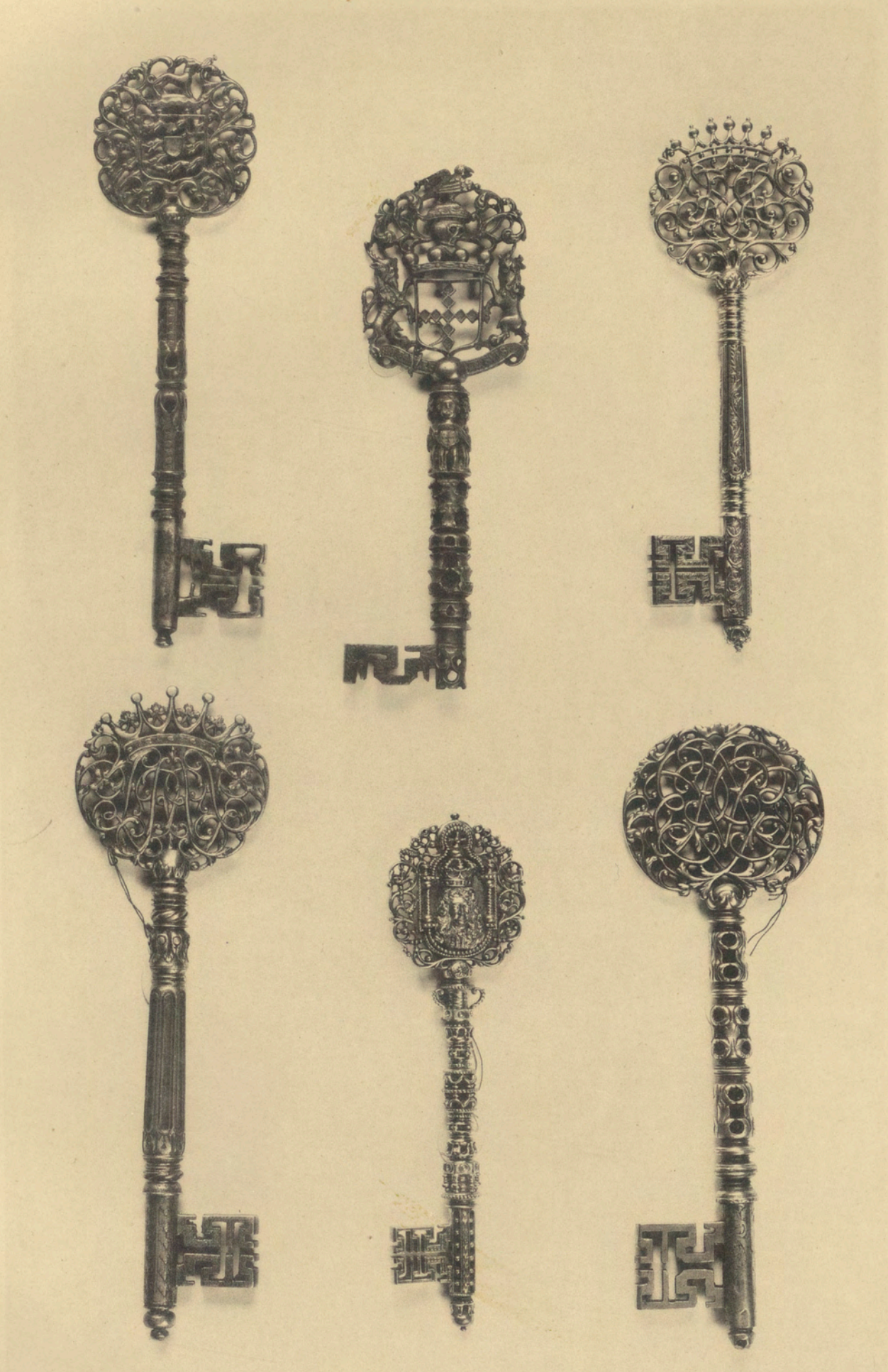


PLATE XXI.

Fig. 1.
KEY OF WINDSOR CASTLE,
made for William III.,
English, 17th century.
No. 55, Case B, page 19.

Fig. 2.
KEY, English, 17th century,
with monogram of James,
first Duke of Ormond.
No. 56, Case B, page 20.

Fig. 3.
CHAMBERLAIN'S KEY of
George I., English, gilt.
No. 57, Case B, page 20.

Fig. 4.
KEY OF WINDSOR CASTLE,
made for Mary II.,
English, 17th century.
No. 62, Case B, page 21.

Fig. 5.
KEY, English, 17th century.
with monogram
and coronet of Fleurs-de-lis.
No. 65, Case B, page 21.

Fig. 6.
KEY OF WINDSOR CASTLE,
made for Charles II.,
English, 17th century.
No. 64, Case B, page 21.

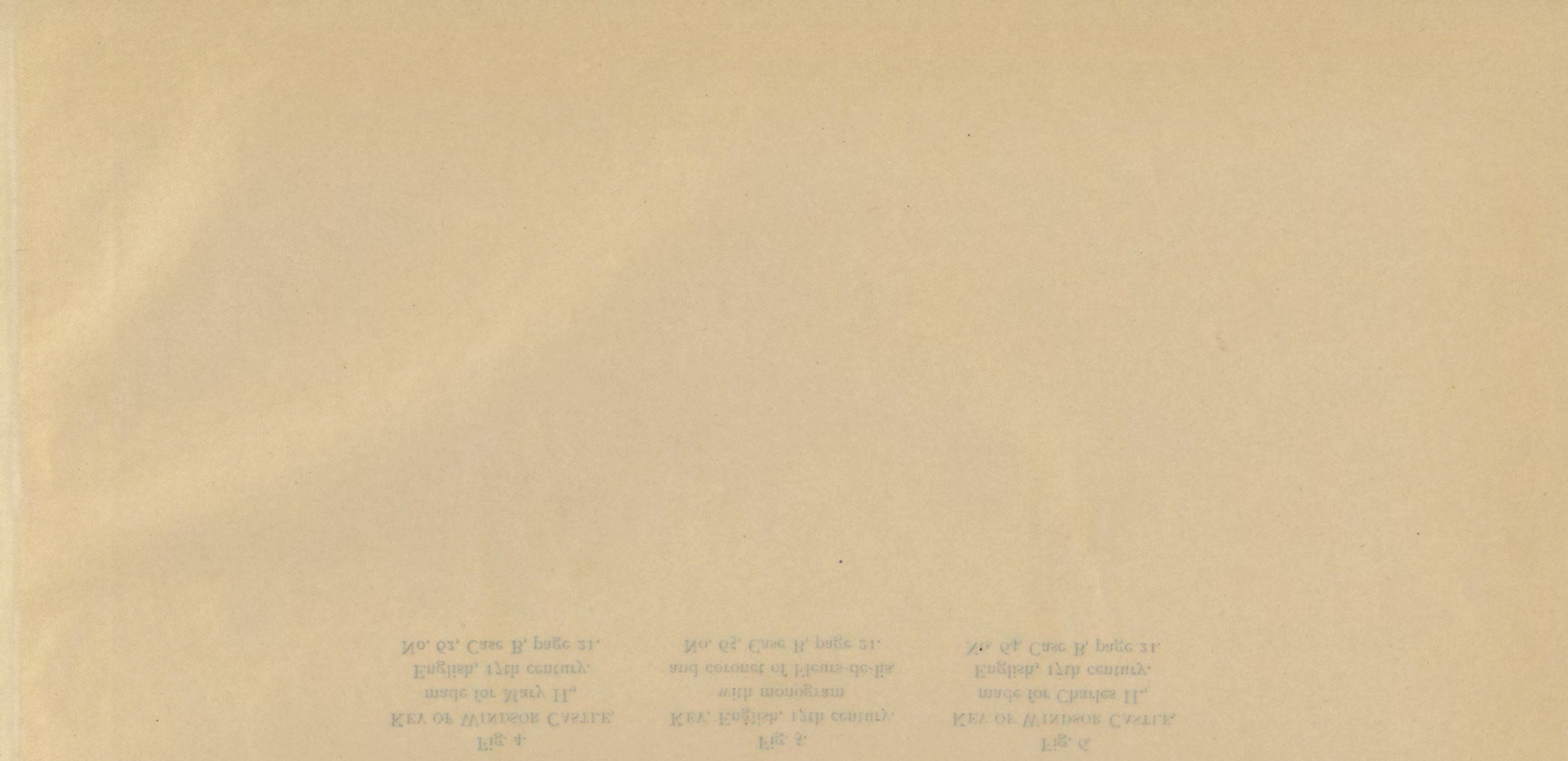


Fig. 1.
KEY OF WINDSOR CASTLE.
made for William III.
English, 17th century.
No. 22. Case B, page 19.

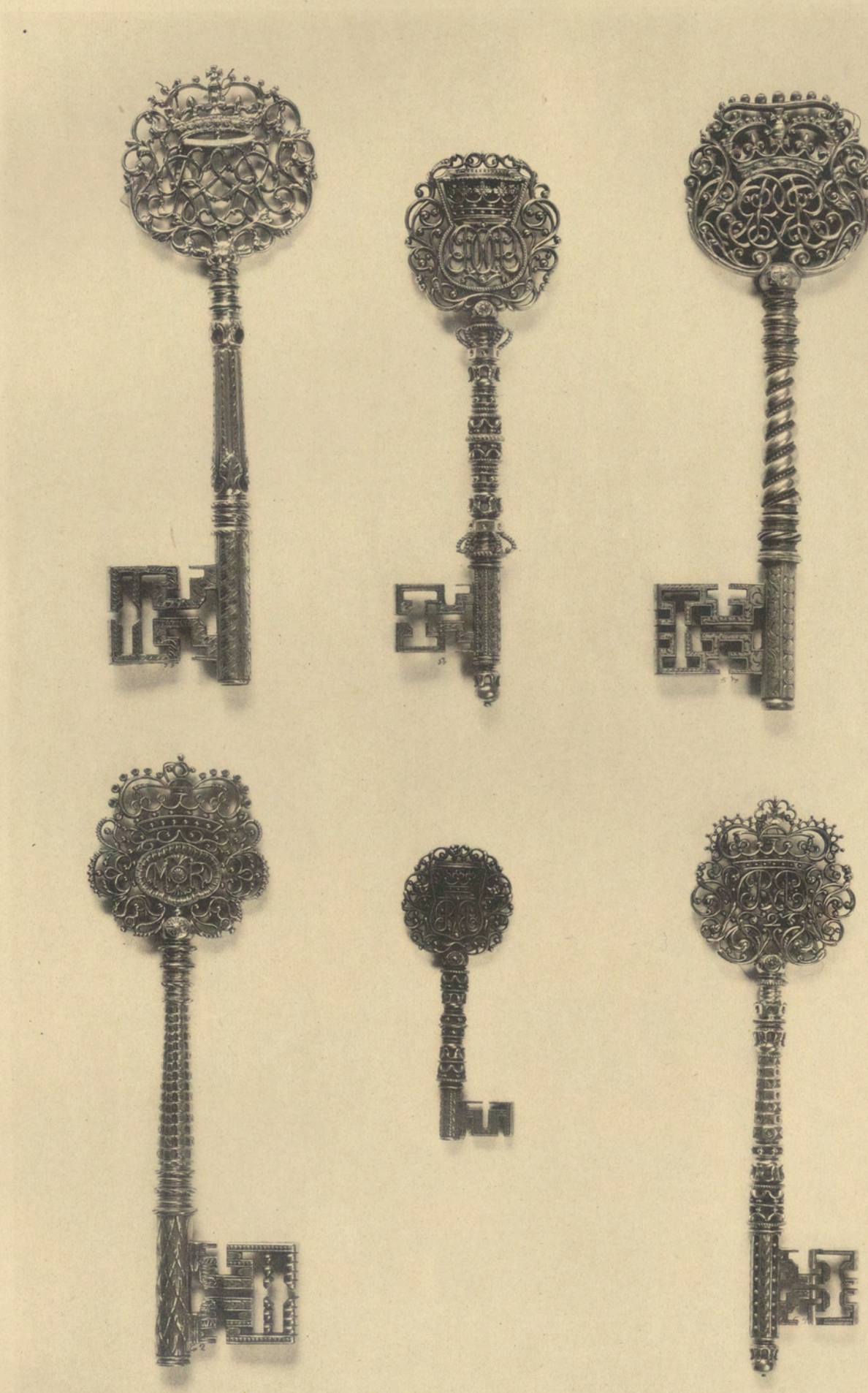
Fig. 2.
KEY, English, 17th century.
with monogram of James,
first Duke of Ormond.
No. 80. Case B, page 30.

Fig. 3.
CHAMBERLAIN'S KEY of
George I., English, gilt.
No. 57. Case B, page 30.

Fig. 4.
KEY OF WINDSOR CASTLE.
made for Mary II.
English, 17th century.
No. 82. Case B, page 31.

Fig. 5.
KEY, English, 17th century.
with monogram
and coronet of Henri-de-Ile.
No. 83. Case B, page 31.

Fig. 6
KEY OF WINDSOR CASTLE.
made for Charles II.
English, 17th century.
No. 84. Case B, page 31.



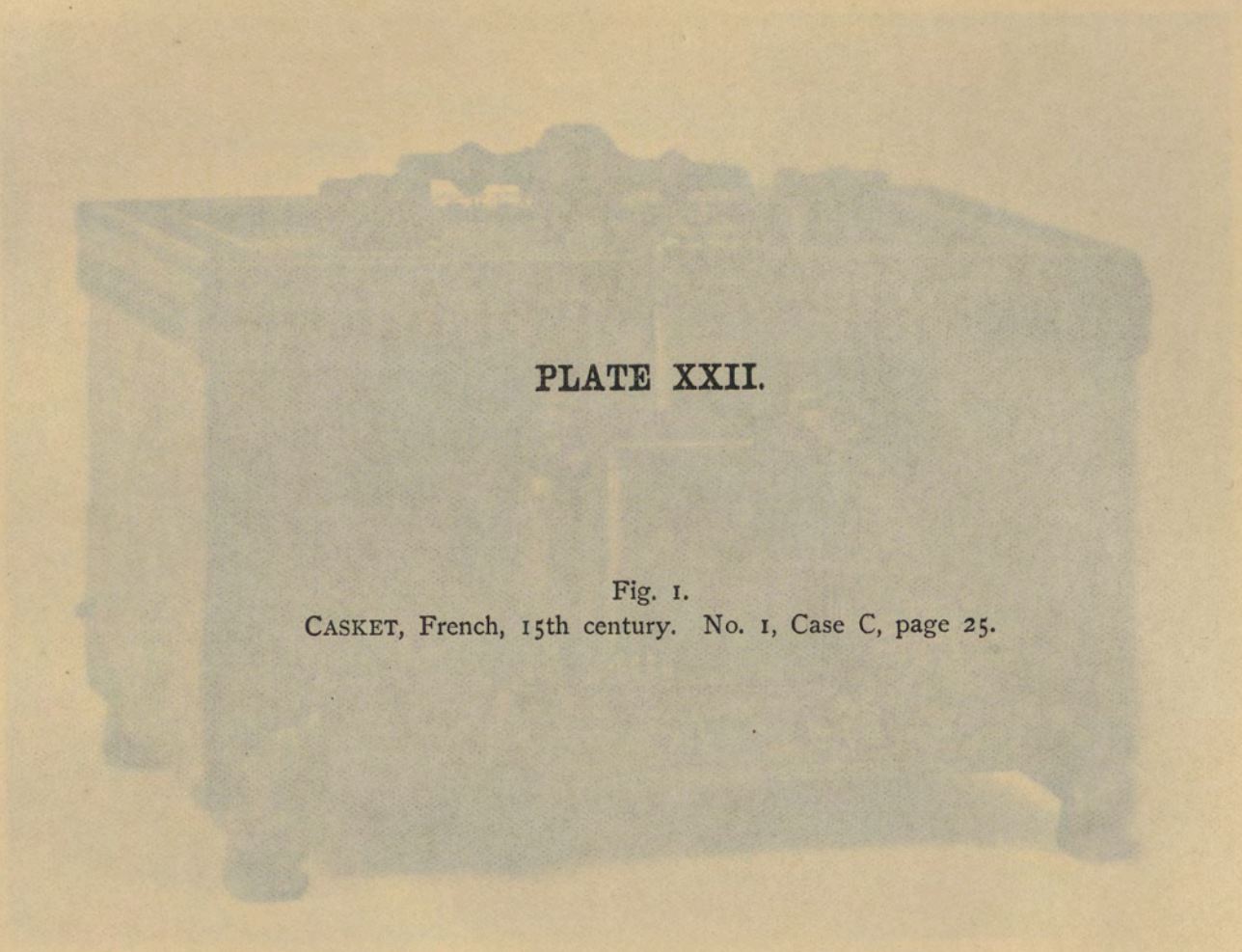


Fig. 1.
CASKET, French, 15th century. No. 1, Case C, page 25.

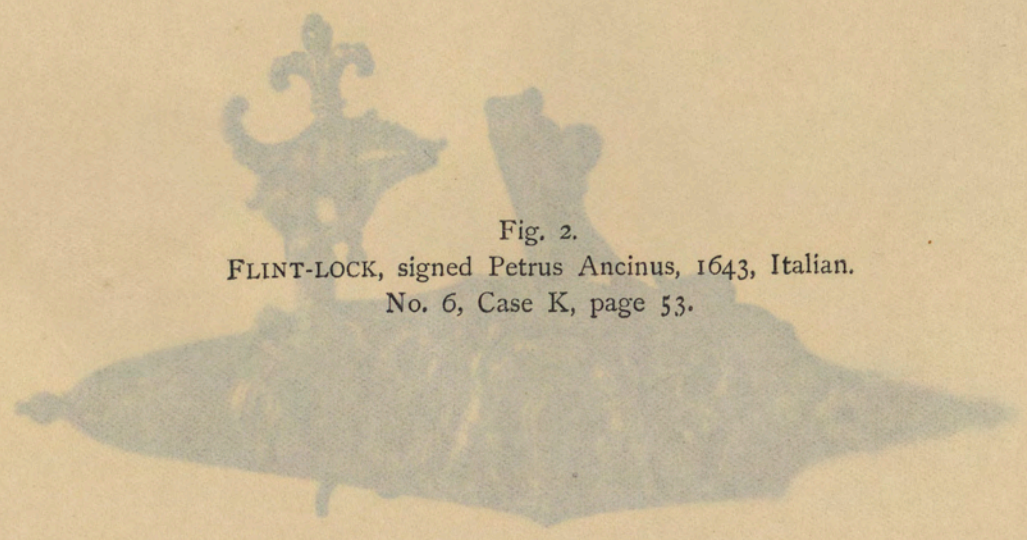


Fig. 2.
FLINT-LOCK, signed Petrus Ancinus, 1643, Italian.
No. 6, Case K, page 53.

PLATE XXII

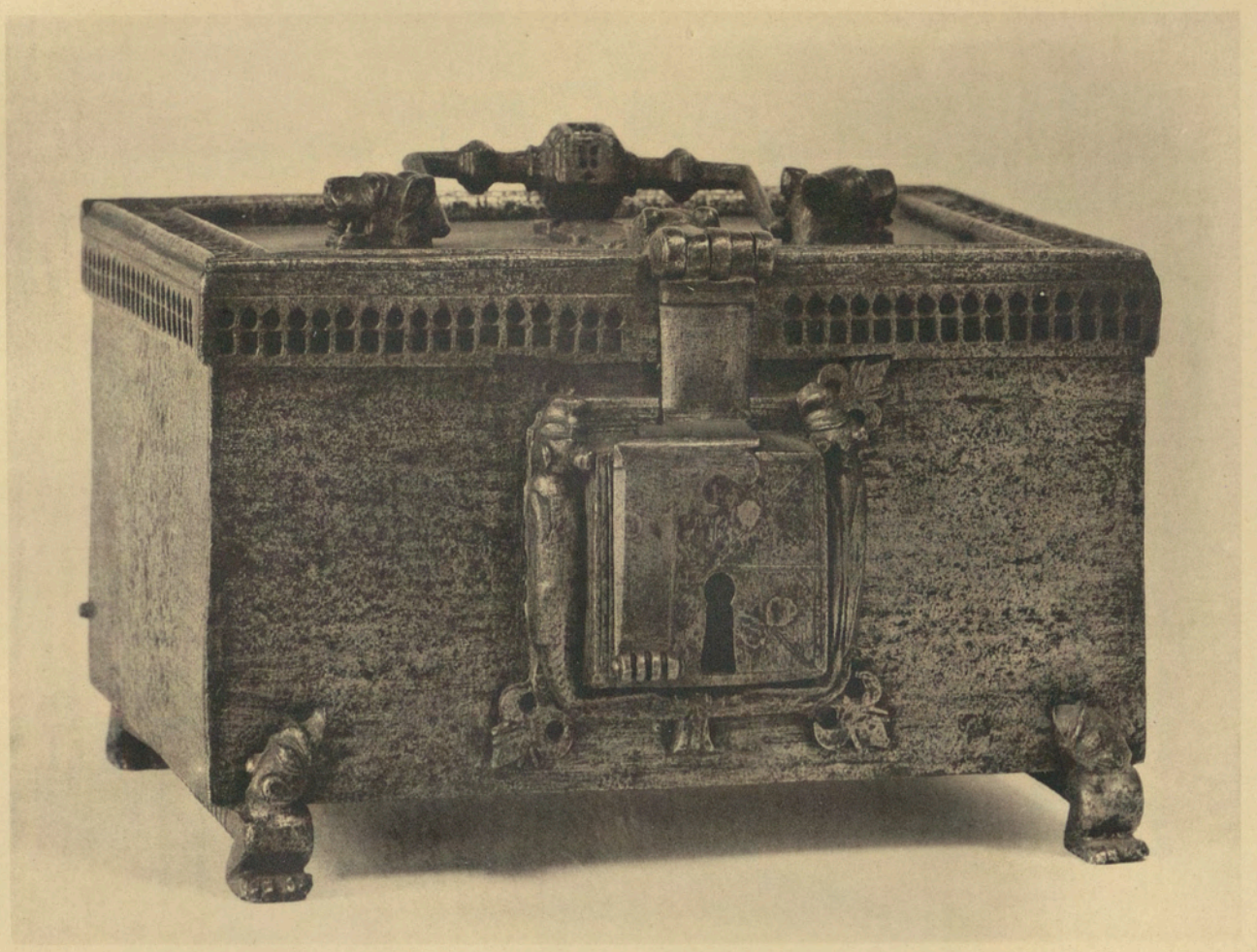
CASKET, French, 15th century. No. 1, Case C, page 32.

Fig. 1.

PRINT-ROCK, signed Petrus Ancinus, 1643, Italian.

Fig. 2.

No. 2, Case K, page 23.





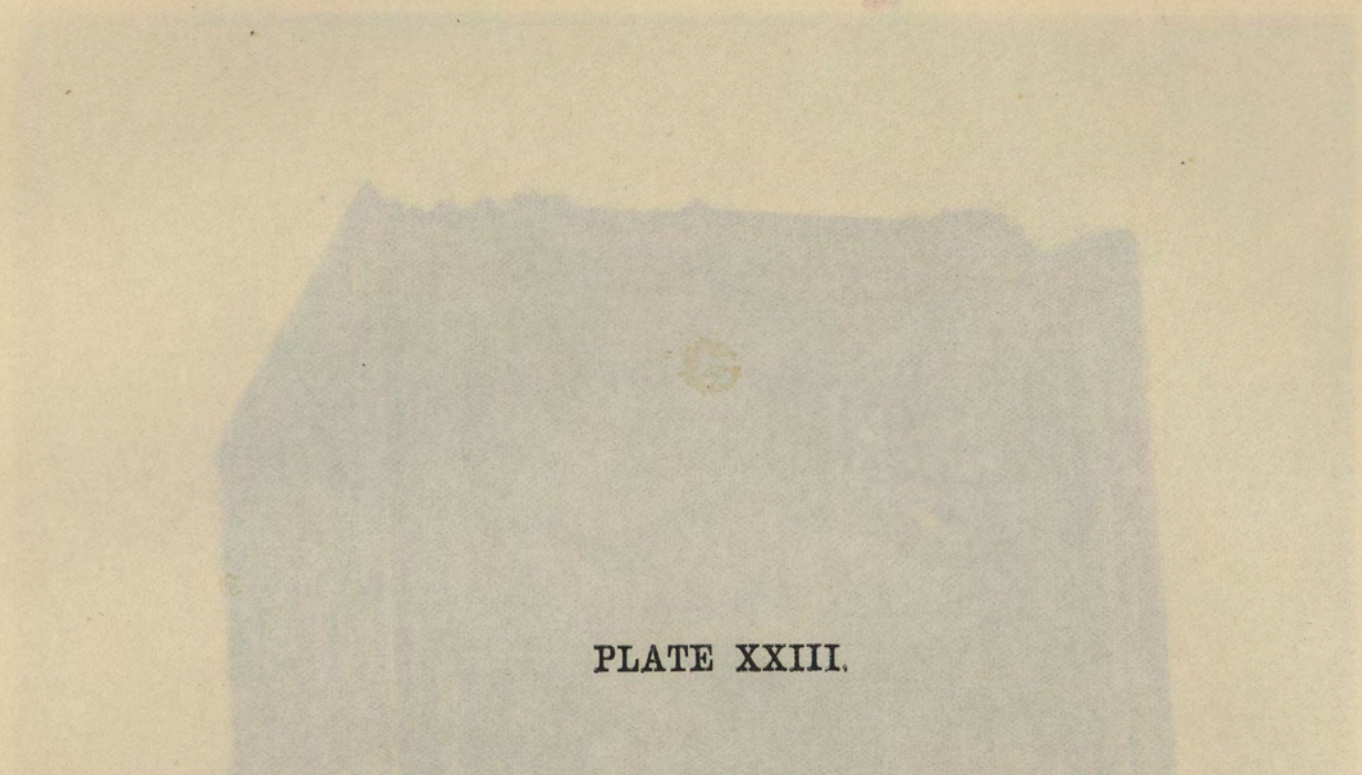


PLATE XXIII.

CASKET, French, 16th century, with monogram and badge of Le Fer.
No. 2, Case C, page 25.

CASKET, French, 16th century, with monogram and badge of Le Feu.

No. 3, Case C, page 32.

PLATE XXIII.



PLATE XXIV.

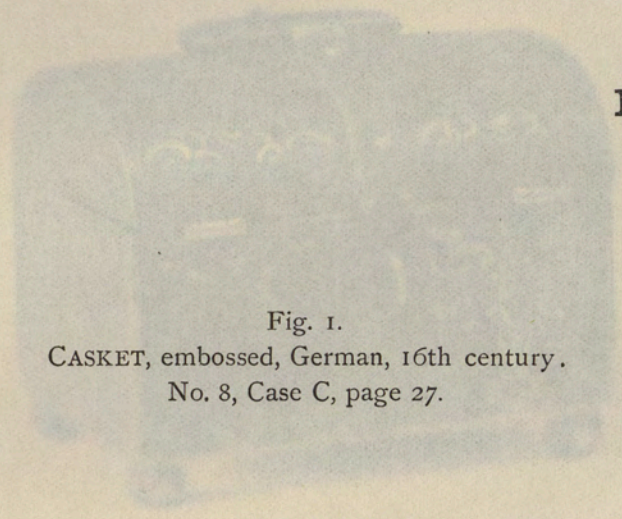


Fig. 1.
CASKET, embossed, German, 16th century.
No. 8, Case C, page 27.

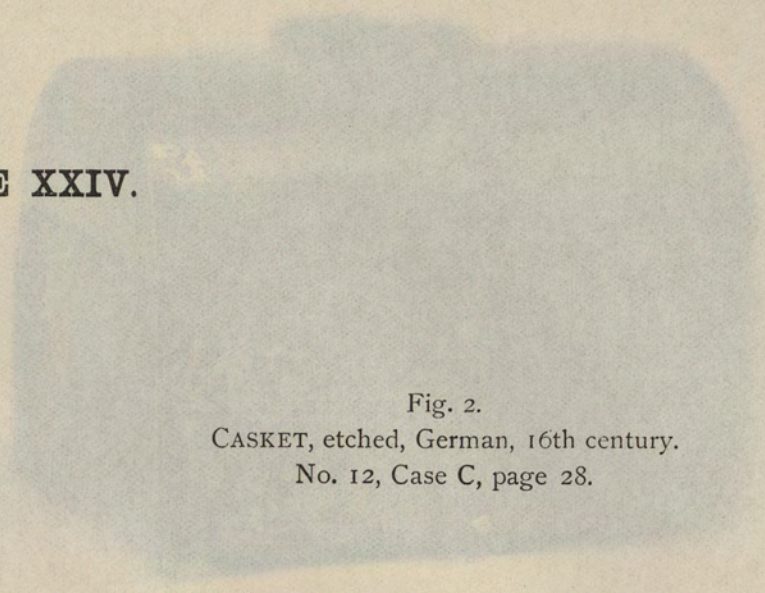


Fig. 2.
CASKET, etched, German, 16th century.
No. 12, Case C, page 28.

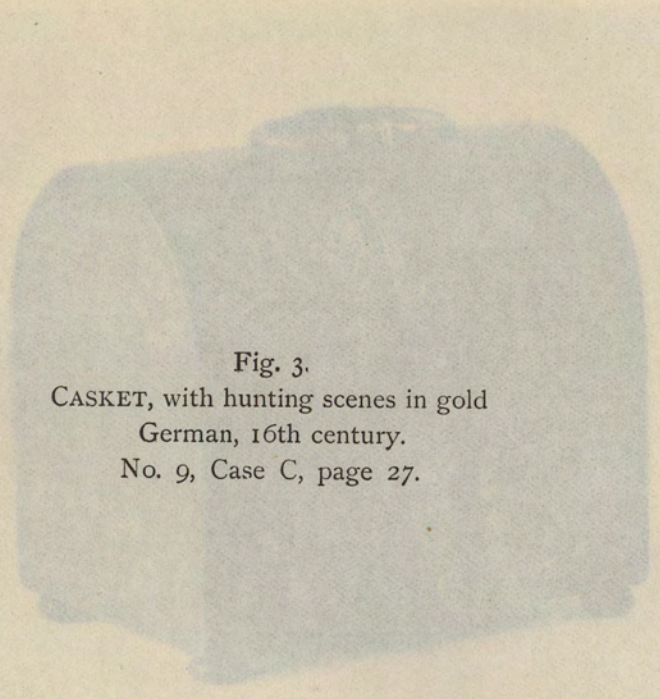


Fig. 3.
CASKET, with hunting scenes in gold
German, 16th century.
No. 9, Case C, page 27.

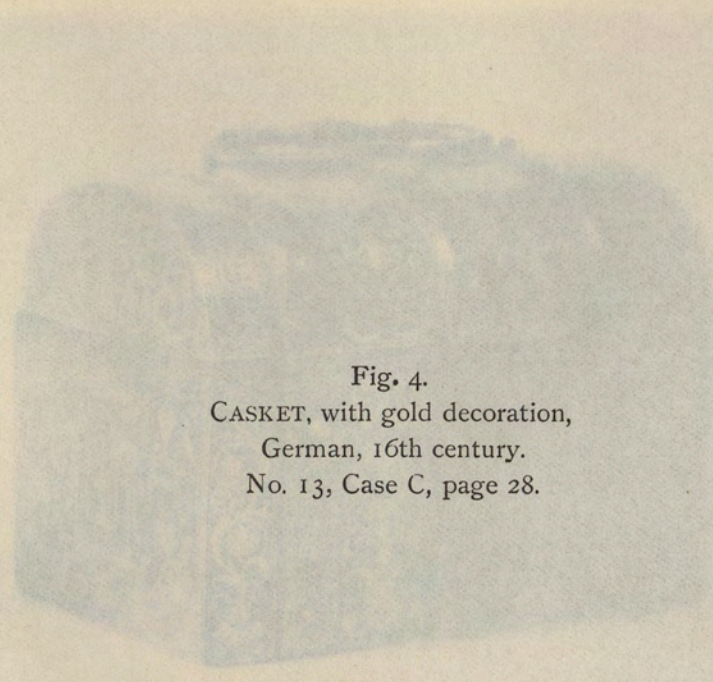


Fig. 4.
CASKET, with gold decoration,
German, 16th century.
No. 13, Case C, page 28.

CASKET, with bold decoration.
Fig. 4.

No. 13, Case C, page 38.

CASKET, etched, German, 16th century.
Fig. 5.

No. 15, Case C, page 38.

CASKET, with pinwork scenes in gold
Fig. 3.

No. 9, Case C, page 37.

CASKET, embossed, German, 16th century.
Fig. 1.

No. 8, Case C, page 37.







PLATE XXV.

CASKET, made for Charles IX., Milanese, 16th century.
No. 6, Case C, page 26.

No. 2. Case C, page 52.

CASKET, made for Charles IX. of France, 16th century.

PLATE XXV.

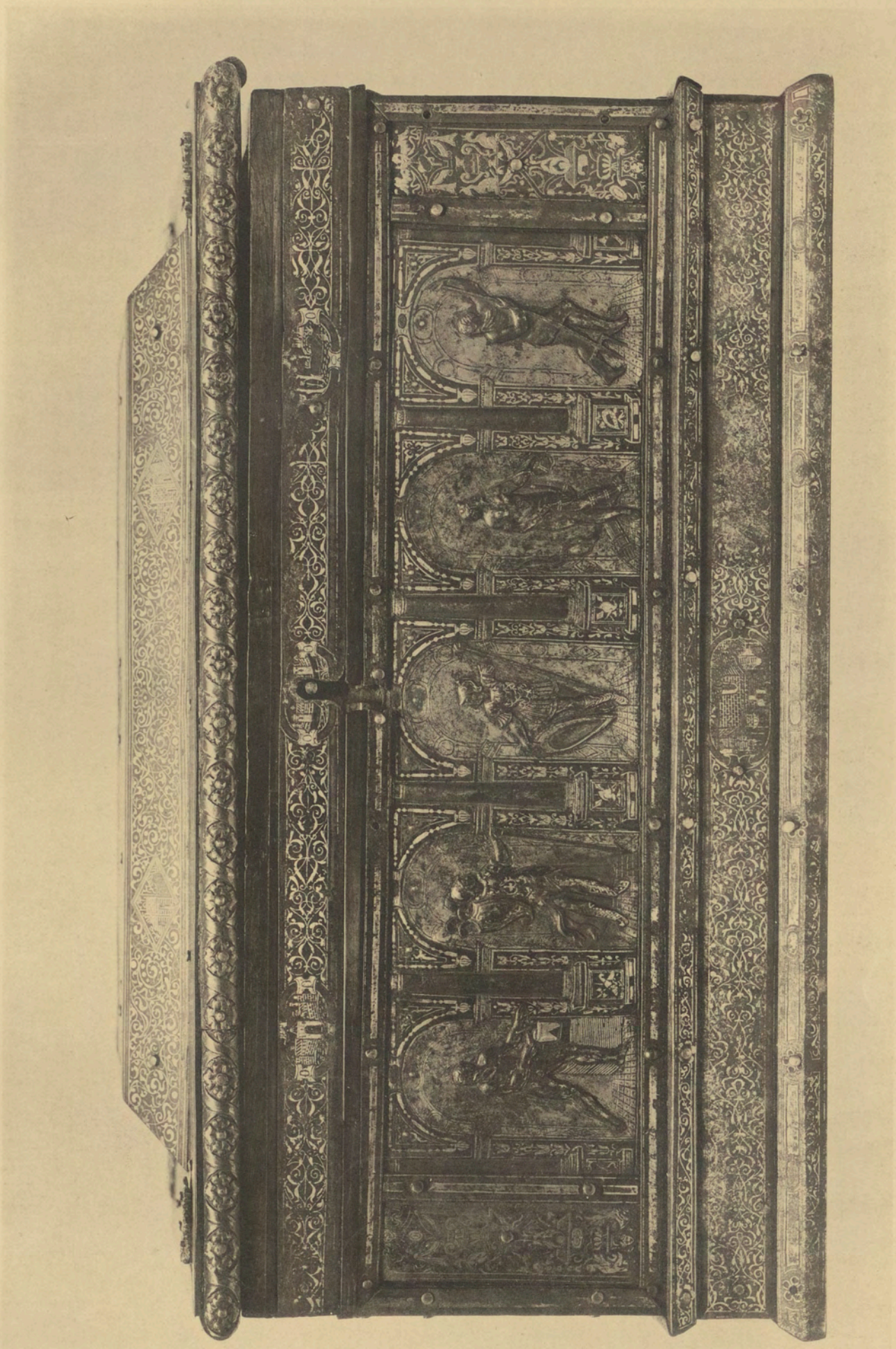


PLATE XXVI.

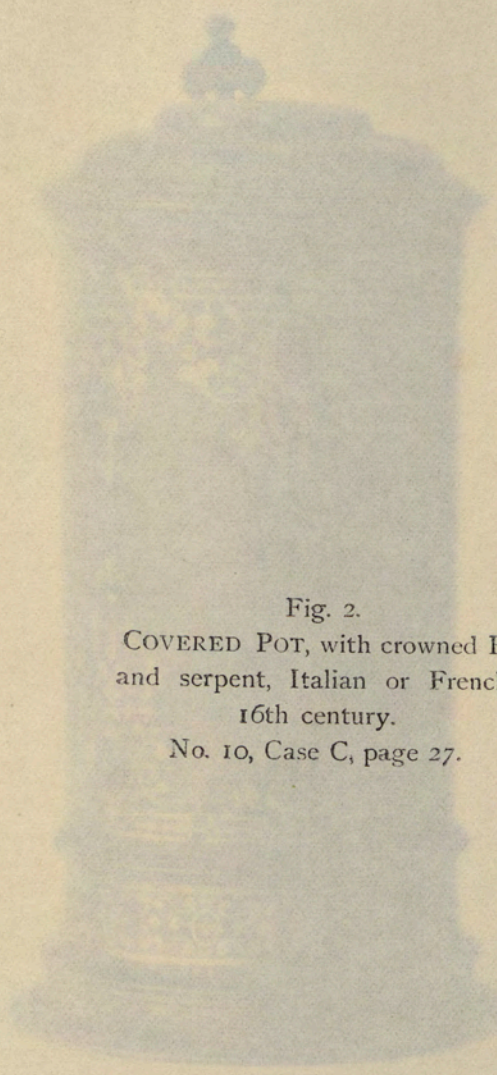


Fig. 2.
COVERED POT, with crowned F and serpent, Italian or French, 16th century.
No. 10, Case C, page 27.

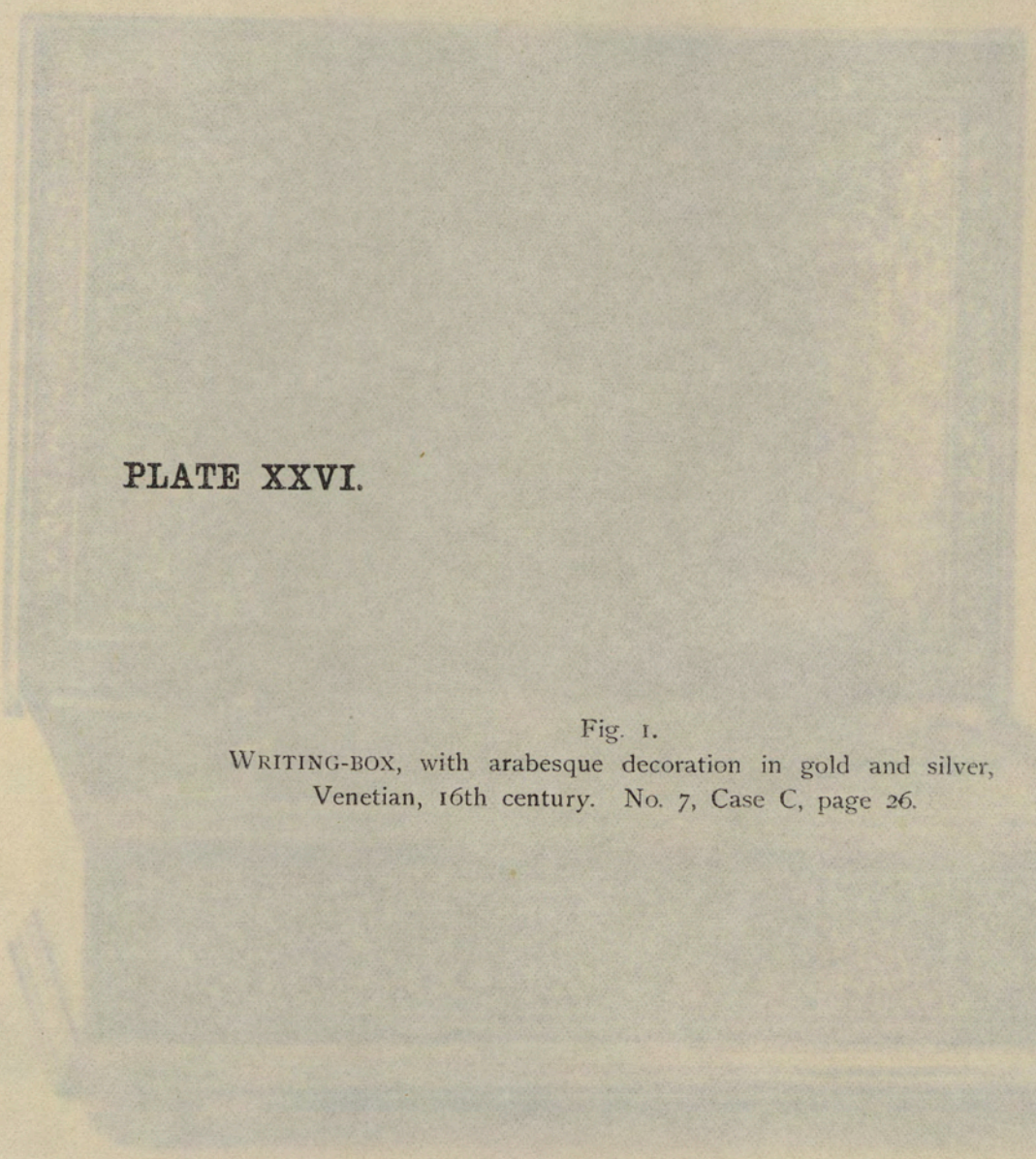


Fig. 1.
WRITING-BOX, with arabesque decoration in gold and silver, Venetian, 16th century. No. 7, Case C, page 26.

Fig. 1.
Writing-box, with arabesque decoration in gold and silver.
Venetian, 16th century. No. 7, Case C, page 26.

Fig. 2.
Covered Pot, with crowned R
and serpent. Italian or French,
16th century.
No. 10, Case C, page 27.



PLATE XXVII.

Fig. 1.
OVAL BOX, with the bear and ragged staff crest of the Dudley family, English, 17th century. No. 11, Case M, page 67.

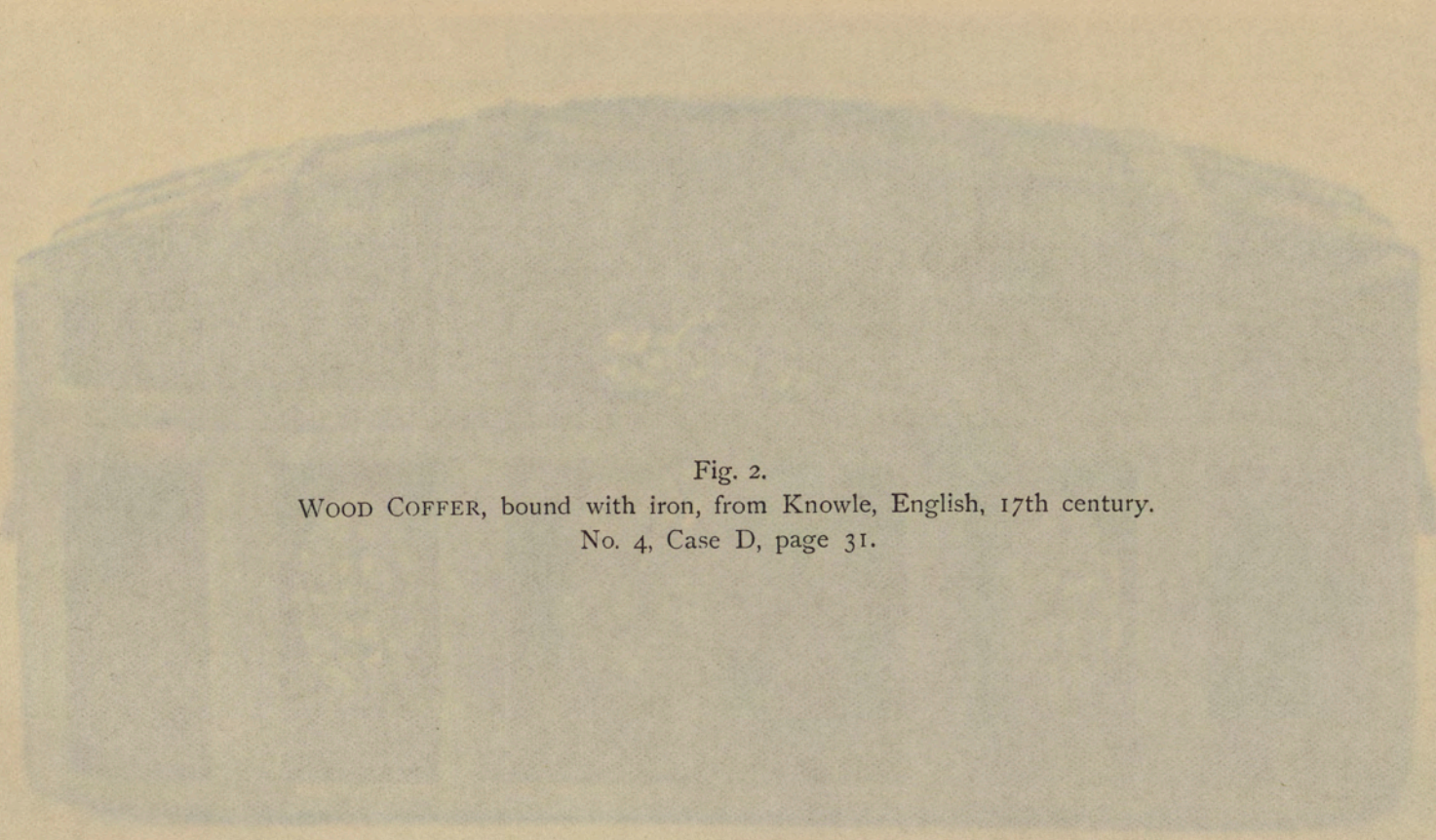


Fig. 2.
WOOD COFFER, bound with iron, from Knowle, English, 17th century. No. 4, Case D, page 31.

Fig. 1.

WOOD COFFER, bound with iron, from Knowle, England, 17th century.

No. 4, Case D, page 21.

OAK BOX, with the post and tagged staff, crest of the Dudley family.

England, 17th century. No. 11, Case M, page 97.



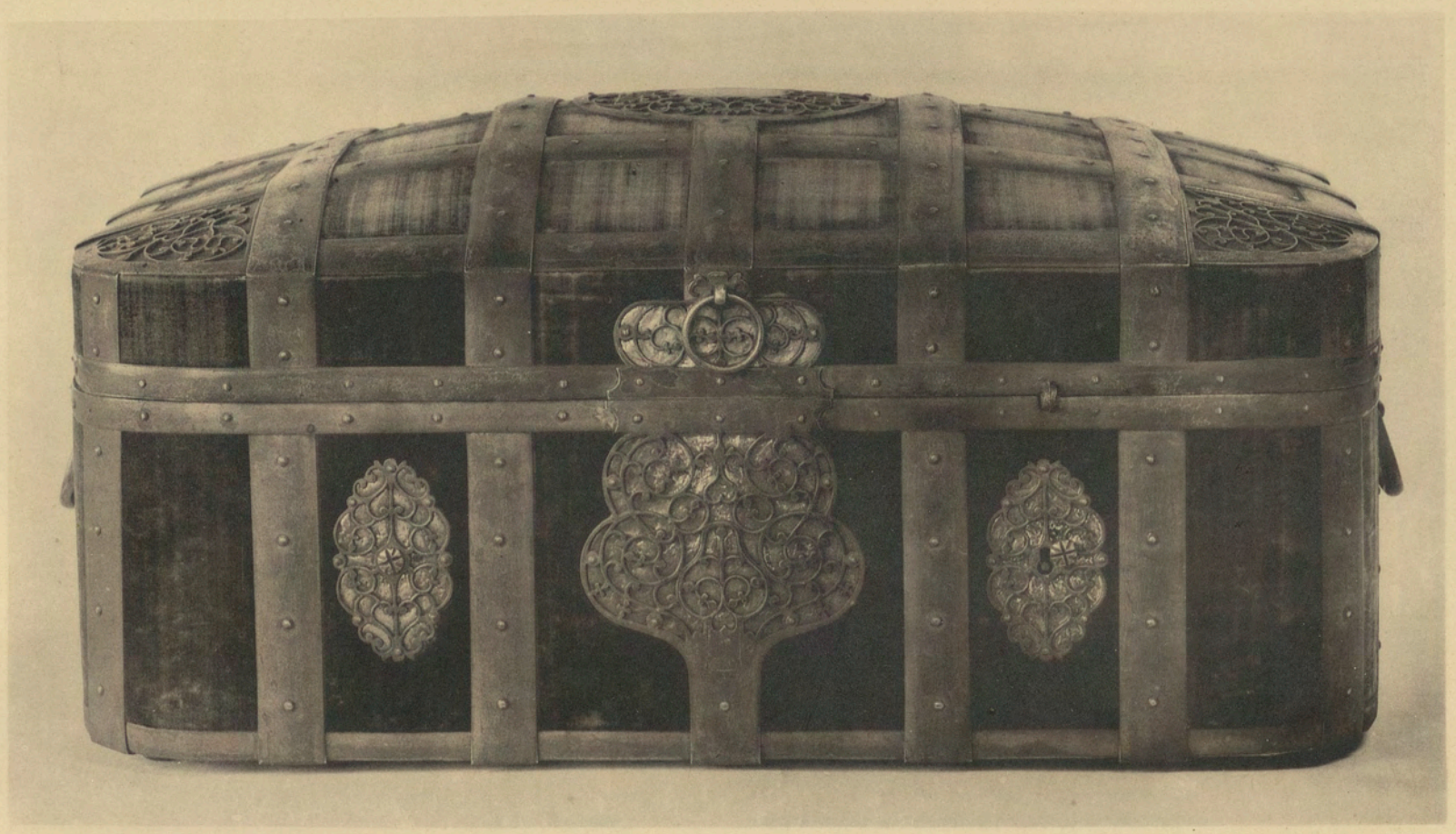
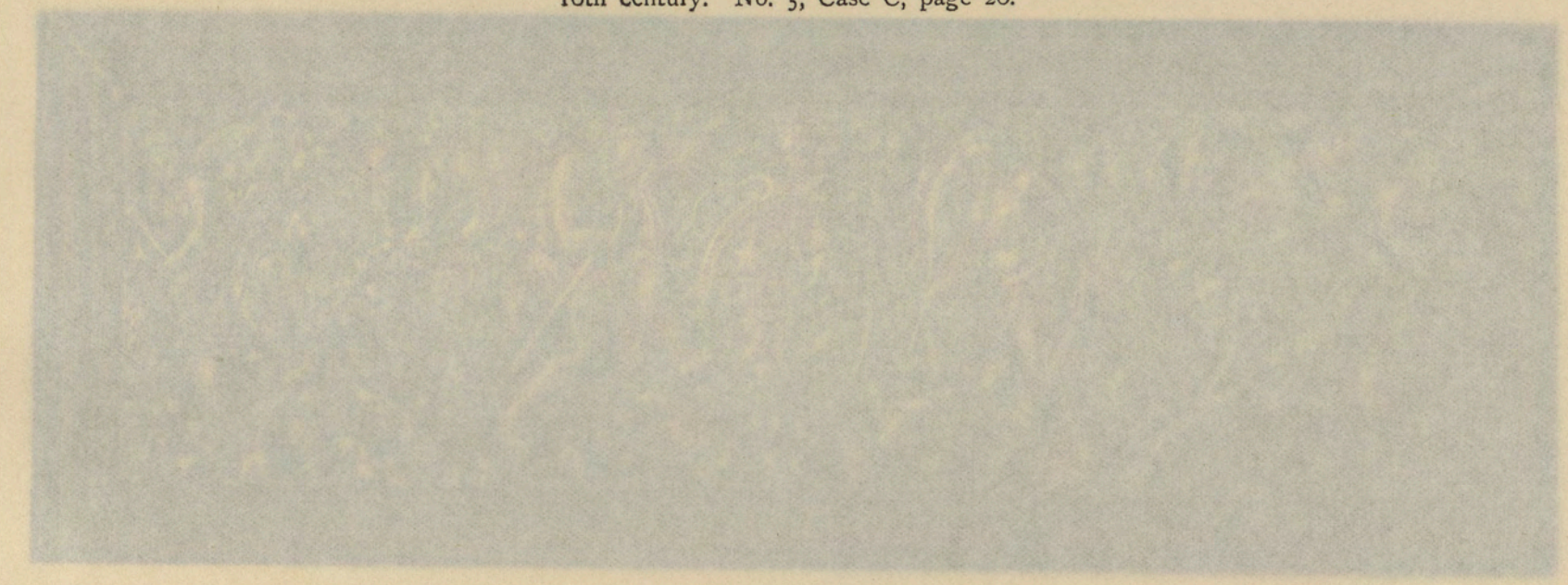




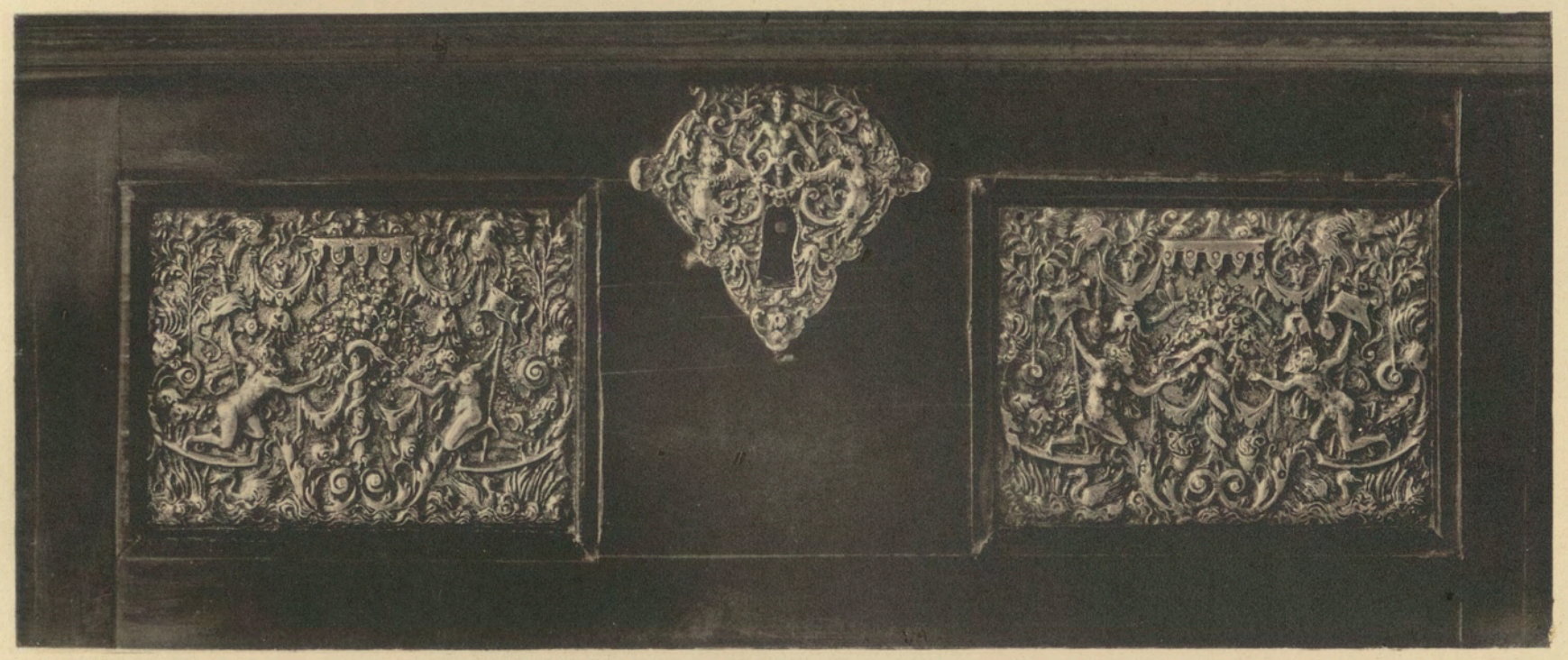
PLATE XXVIII.

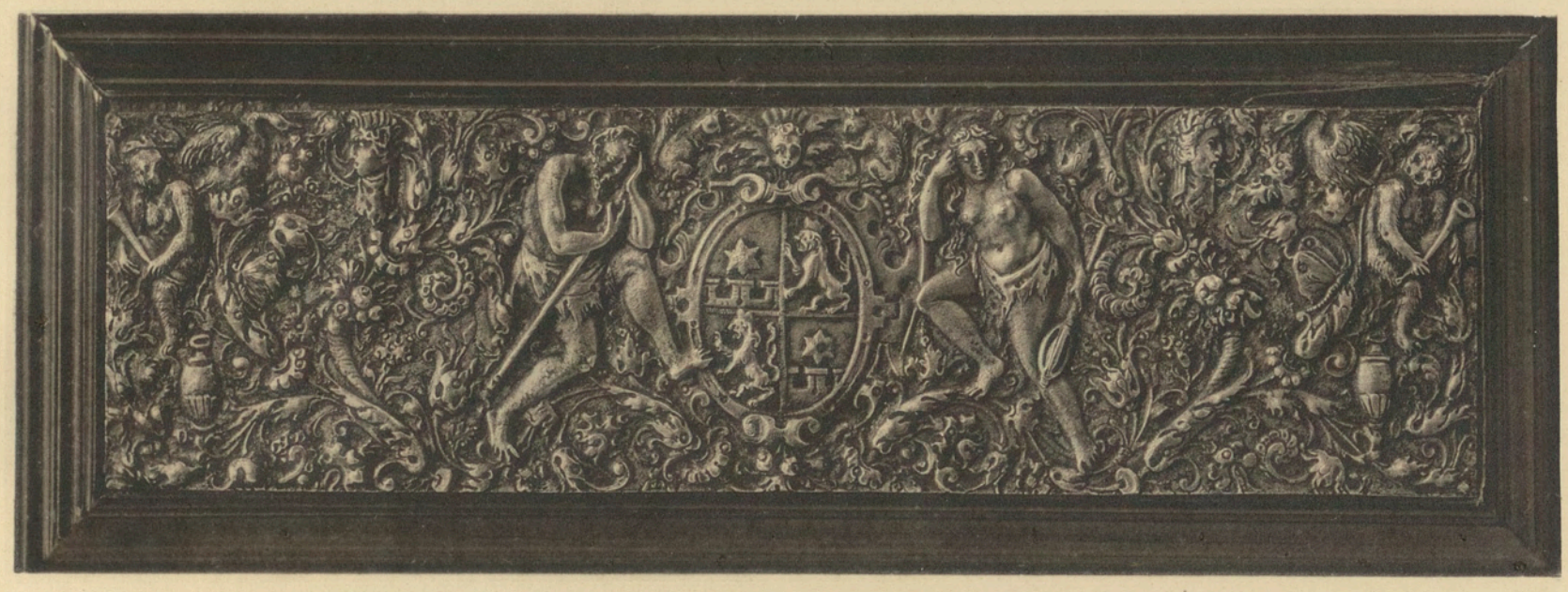
FRONT AND LID OF EBONY BOX, with embossed plaques, French, 16th century. No. 5, Case C, page 26.



FRONT AND LID OF EBONY BOX, with embossed bindings. French.
16th century. No. 2, Case C, page 30.

PLATE XXVIII.





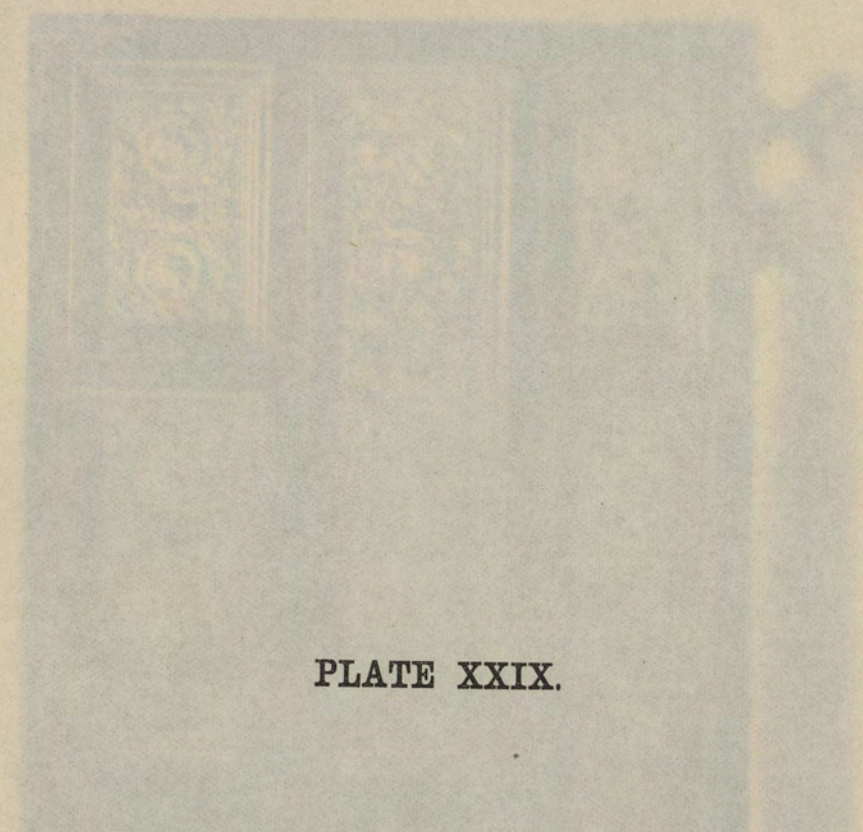


PLATE XXIX.

EBONY CABINET, with embossed plaques, French, 16th century.
No. 4, Case G, page 37.

No. 4. Case C, page 34.

EBONY CABINET, with embossed hinges, French, 16th century.

PLATE XXIX



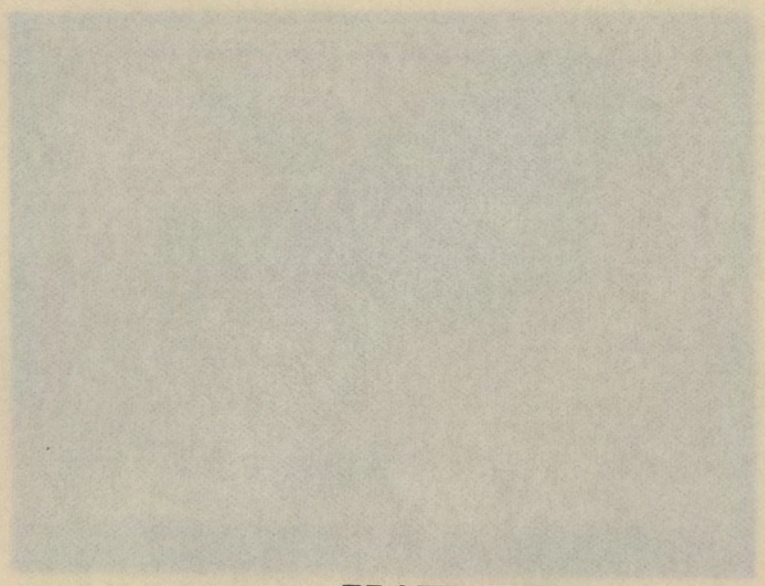


PLATE XXX.

PLAQUES, by Etienne de Laulne, French, 16th century.
Nos. 2 and 3, Case G, page 36.

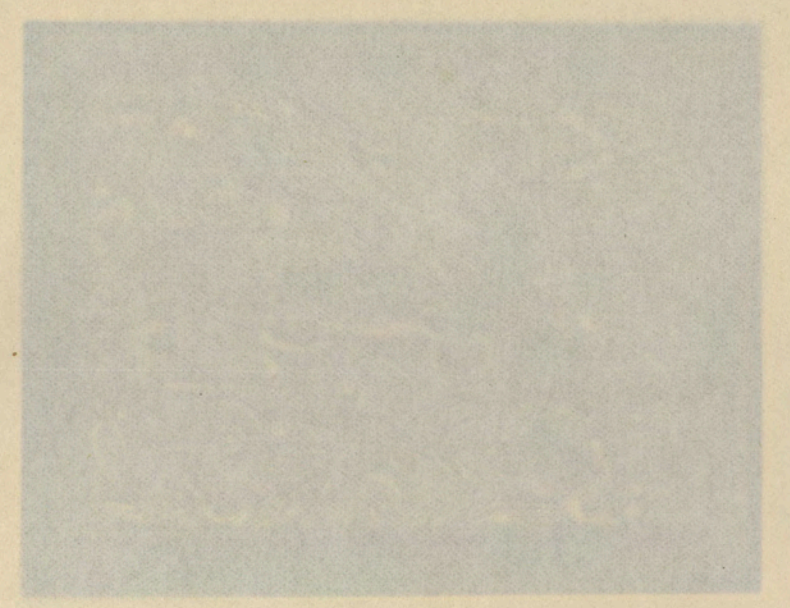


PLATE XXX.

Nos. 3 and 4, Case C, page 30.

LAVONES, by Etienne de Lanlay, French, 16th century.





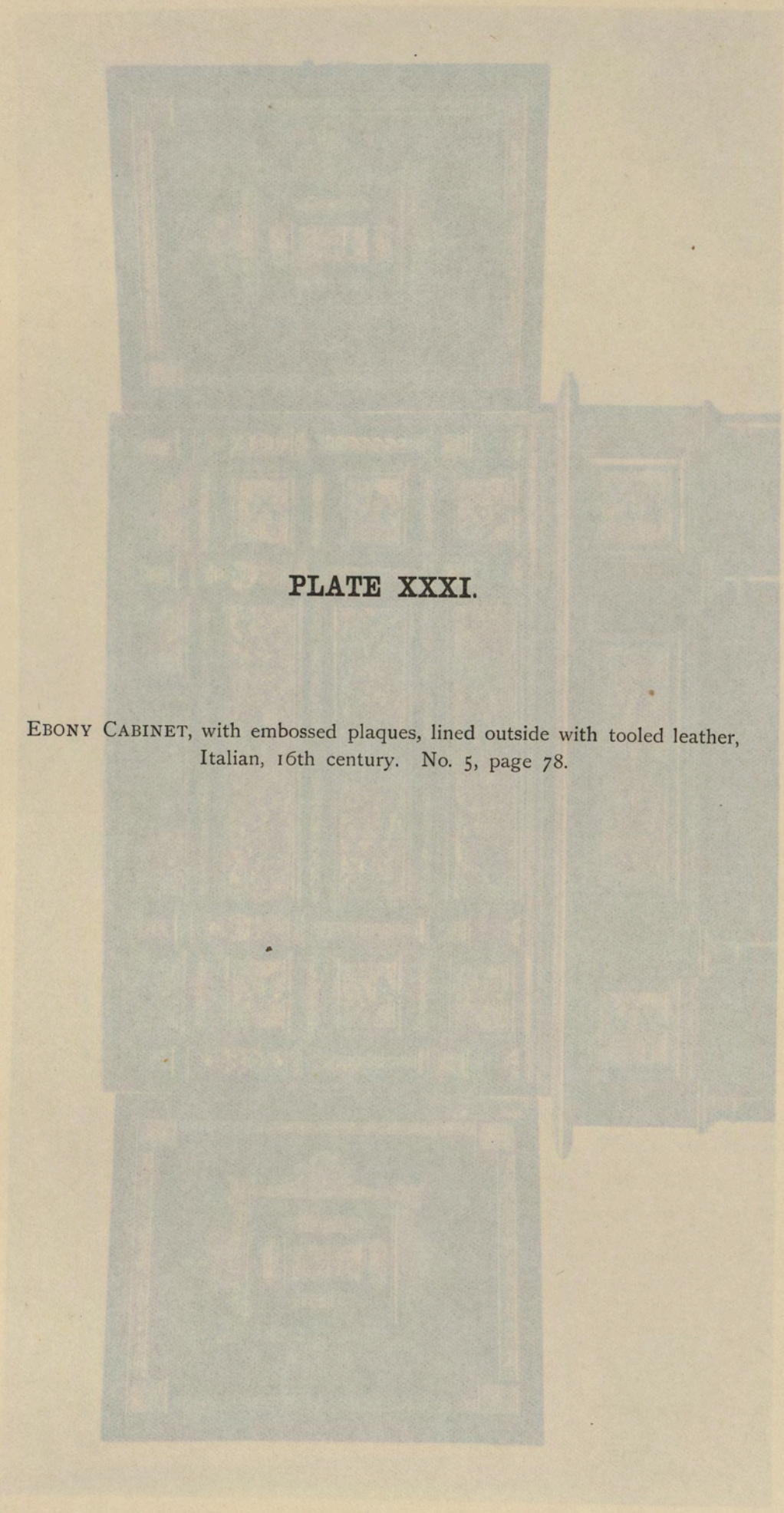


PLATE XXXI.

EBONY CABINET, with embossed plaques, lined outside with tooled leather, Italian, 16th century. No. 5, page 78.

PLATE XXXI.

EBONY CABINET, with embossed hydras, lined outside with tooled leather.

Italian, 16th century. No. 5, page 78.



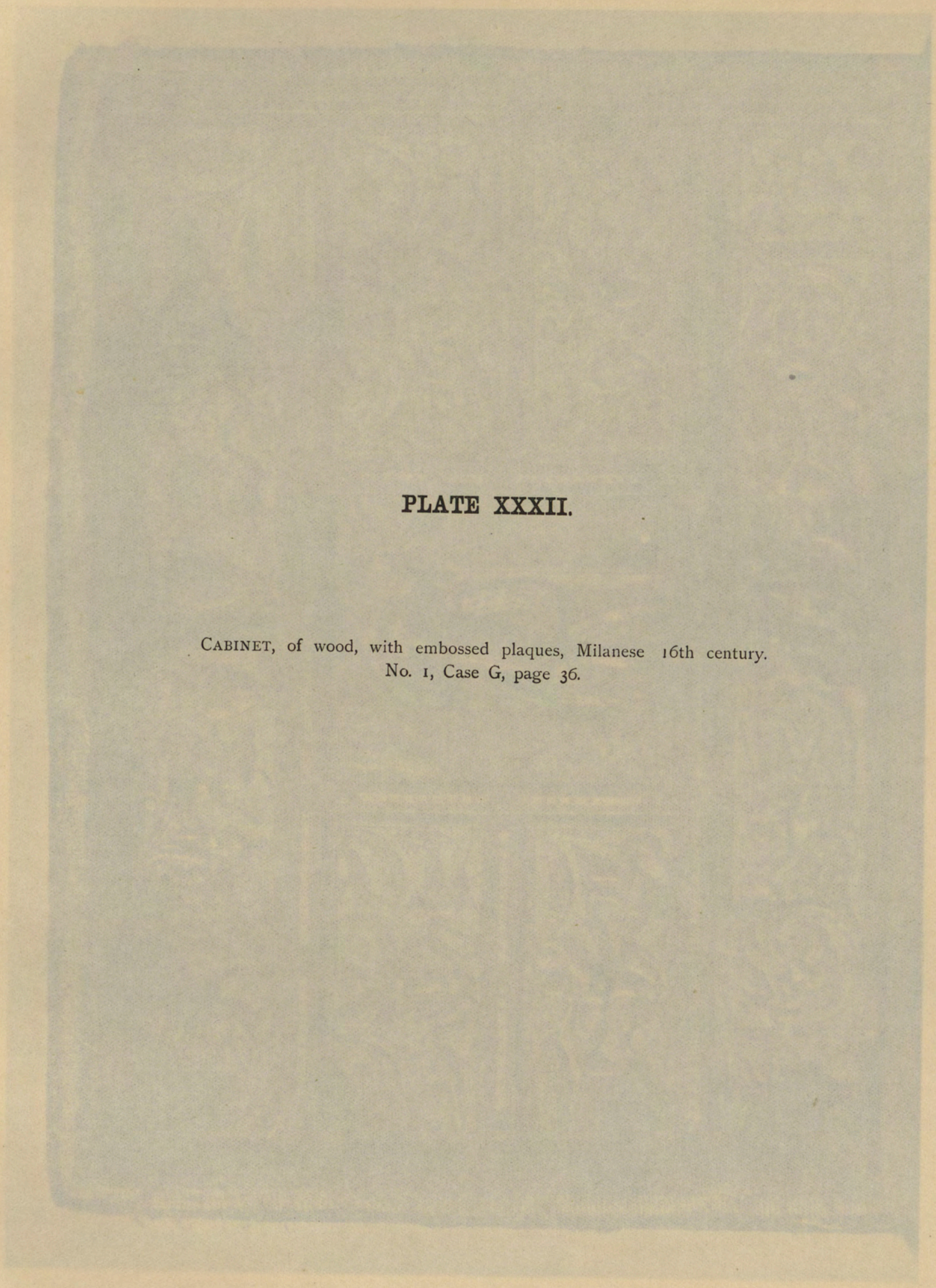


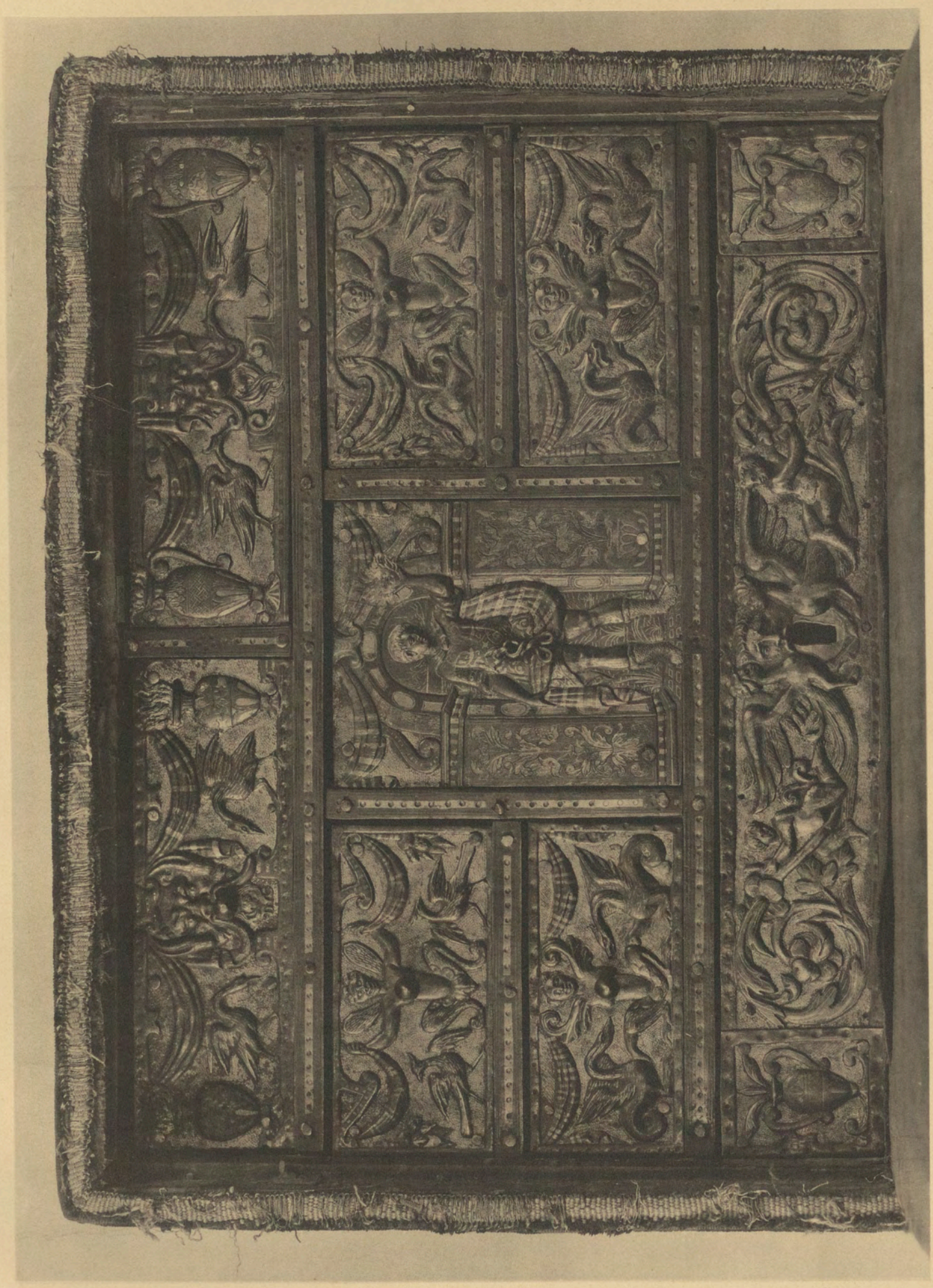
PLATE XXXII.

CABINET, of wood, with embossed plaques, Milanese 16th century.
No. 1, Case G, page 36.

PLATE XXXII.

No. 1, Case C, page 30.

CABINET, of wood, with composed brasses, Alhambra top country.



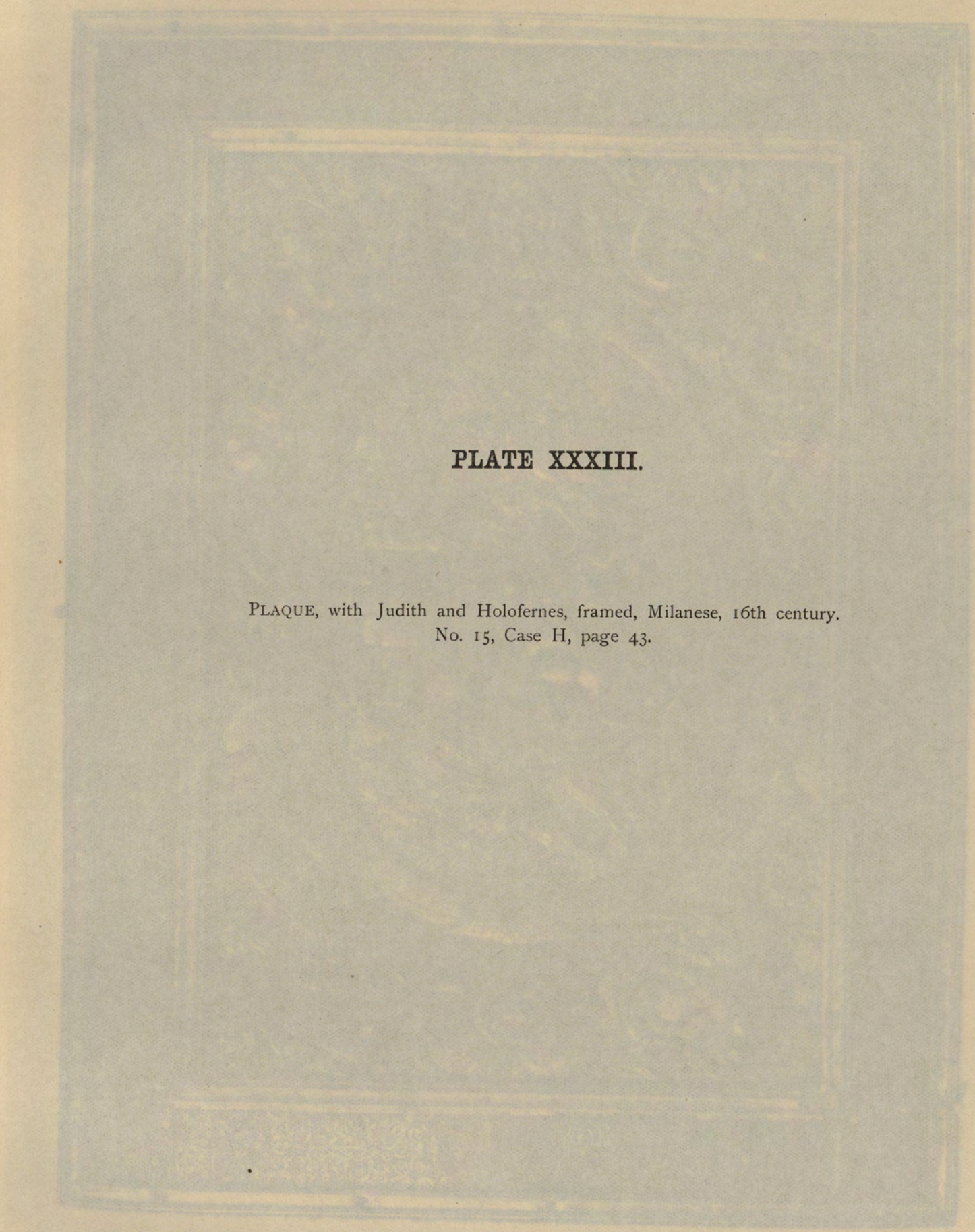


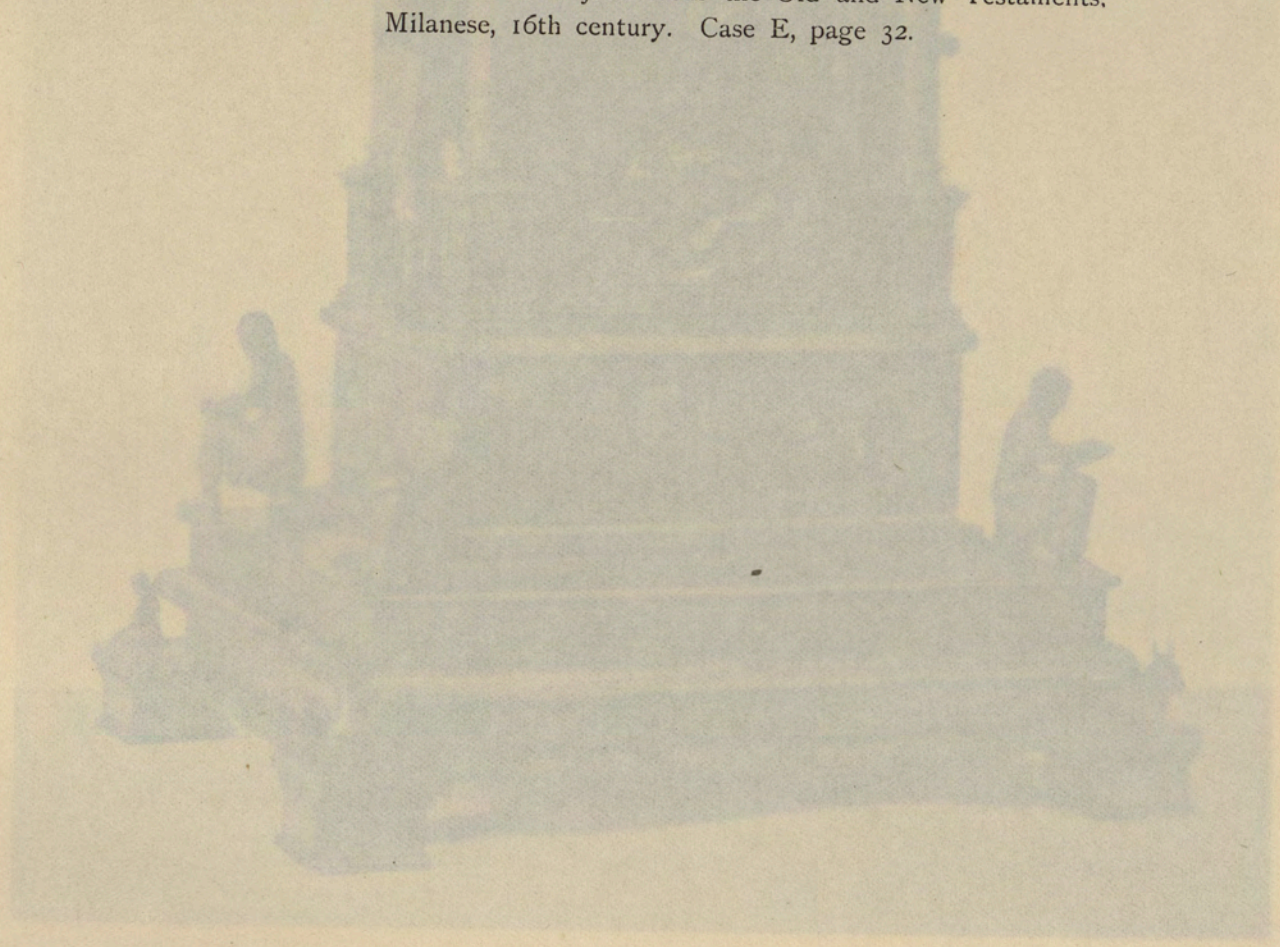
PLATE XXXIII.

PLAQUE, with Judith and Holofernes, framed, Milanese, 16th century.
No. 15, Case H, page 43.

PLATE XXXIII.



PLATE XXXIV.



CIBORIUM, decorated with subjects from the Old and New Testaments.
Milanese, 16th century. Case E, page 32.

PLATE XXXIV.

CIBORIUM, decorated with subjects from the Old and New Testaments.

Millanese, 16th century. Case E, page 35.



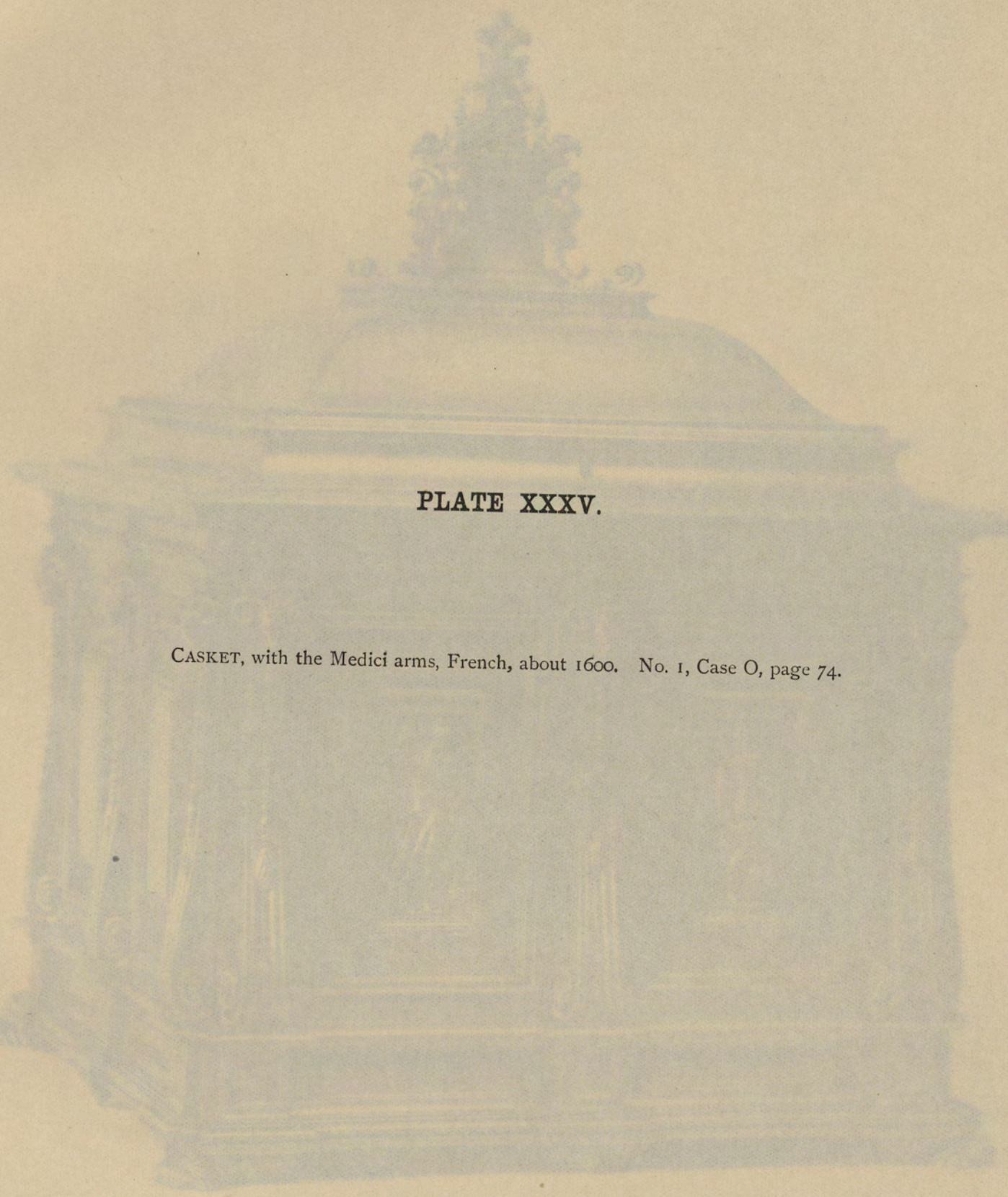
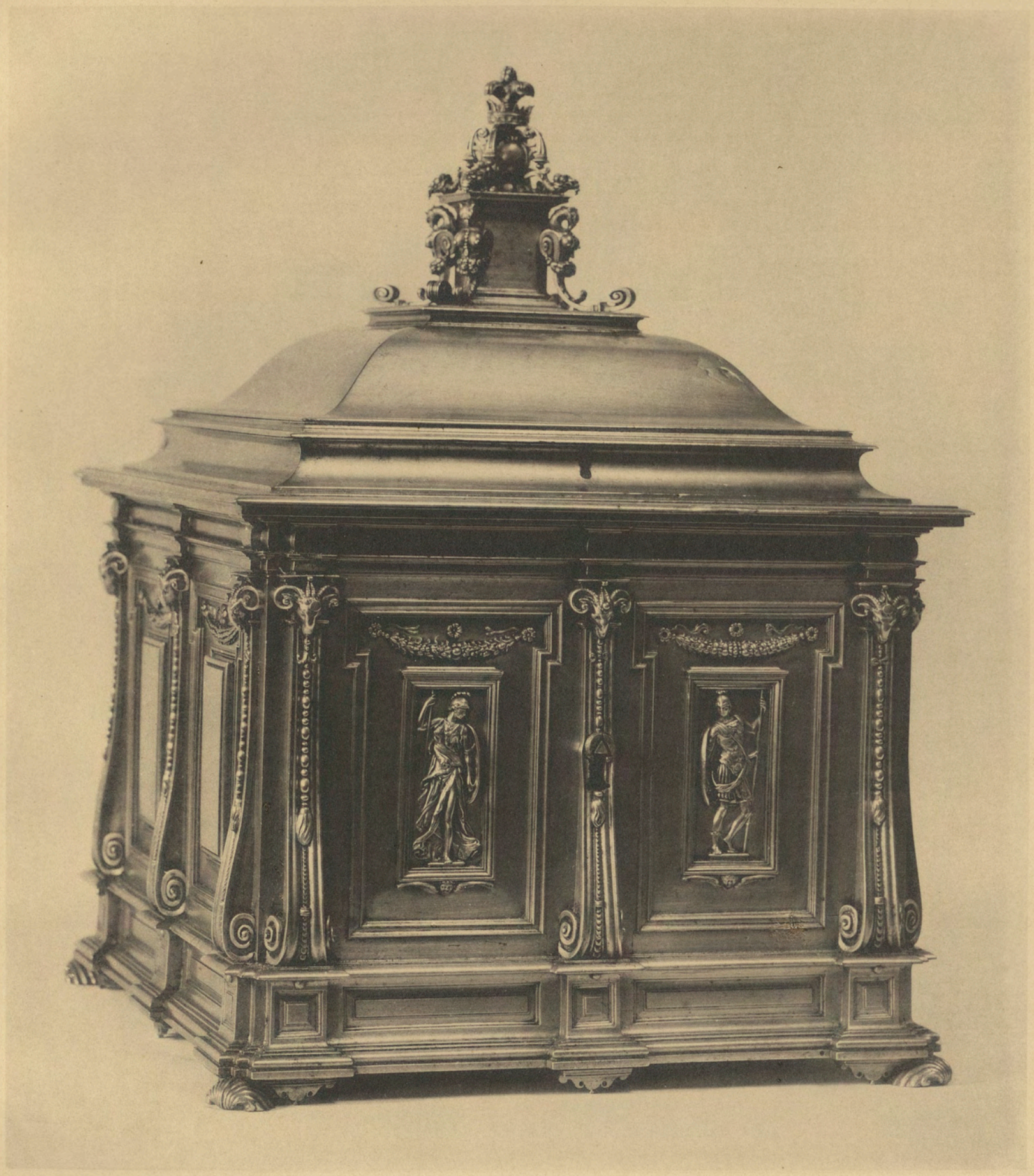


PLATE XXXV.

CASKET, with the Medici arms, French, about 1600. No. 1, Case O, page 74.

CASKET, with the Medici arms, French, about 1600. No. 1, Case O, page 14.

PLATE XXXV.



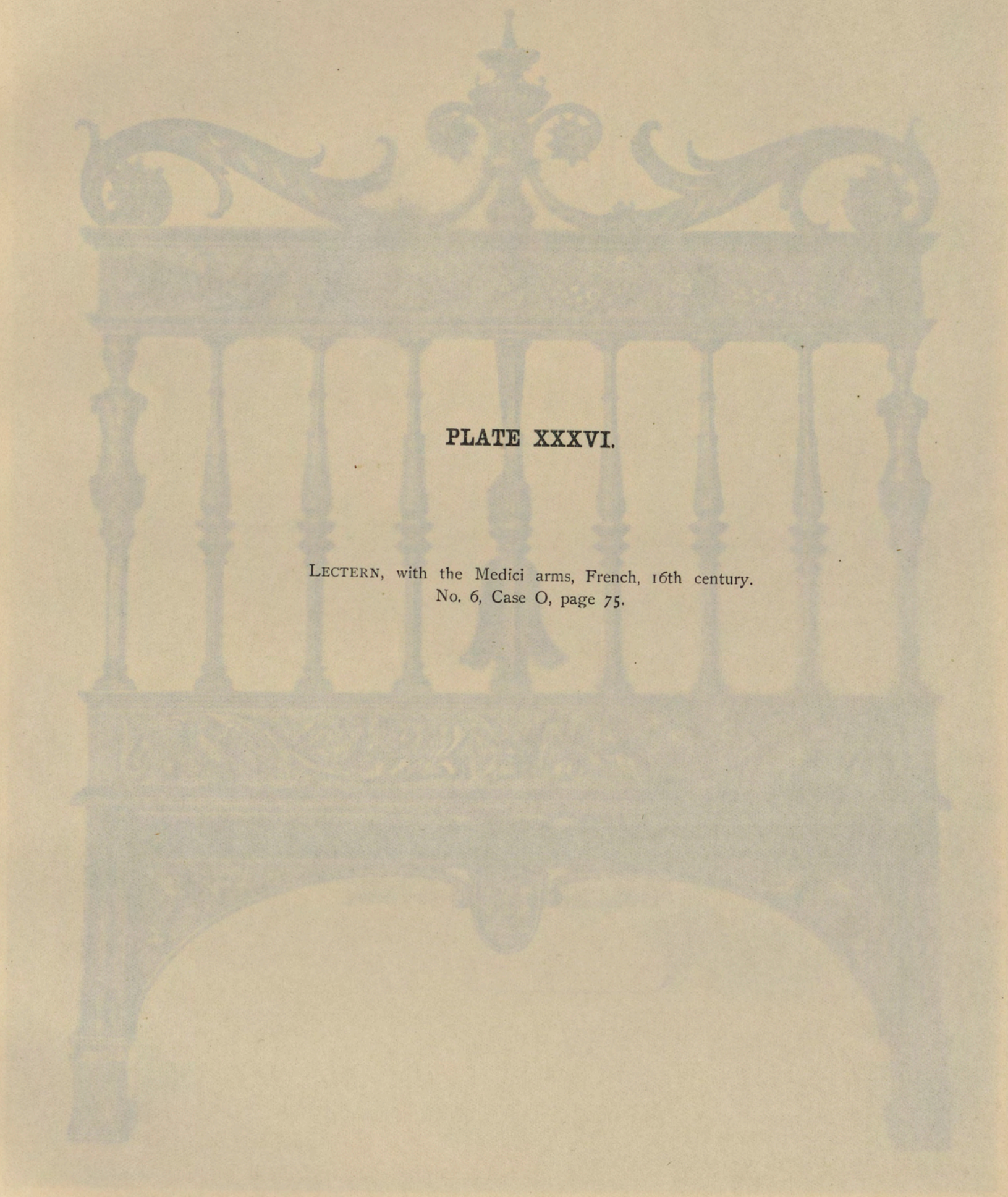


PLATE XXXVI.

LECTERN, with the Medici arms, French, 16th century.
No. 6, Case O, page 75.

PLATE XXXVI.

No. 2. Case O. page 17.

LECTERN with the Medici arms. French. 16th century.



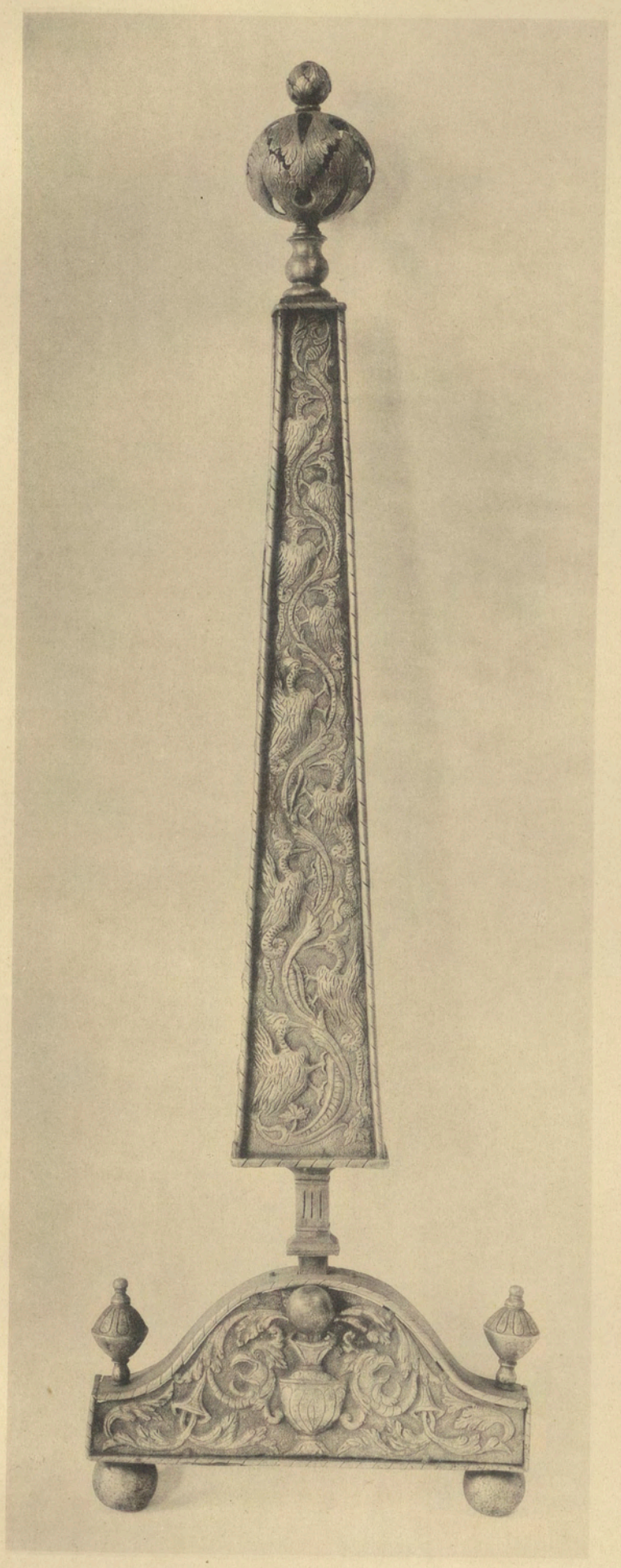


PLATE XXXVII.

PAIR OF ANDIRONS, embossed with the mulberry badge of the Mores of Loseley, English, 17th century. No. 2, page 76.

PLATE XXXVII.

PAIR OF ANDIRONS, composed with the multiform pedes of the Mores of Loseley, English, 17th century. No. 3, page 79.



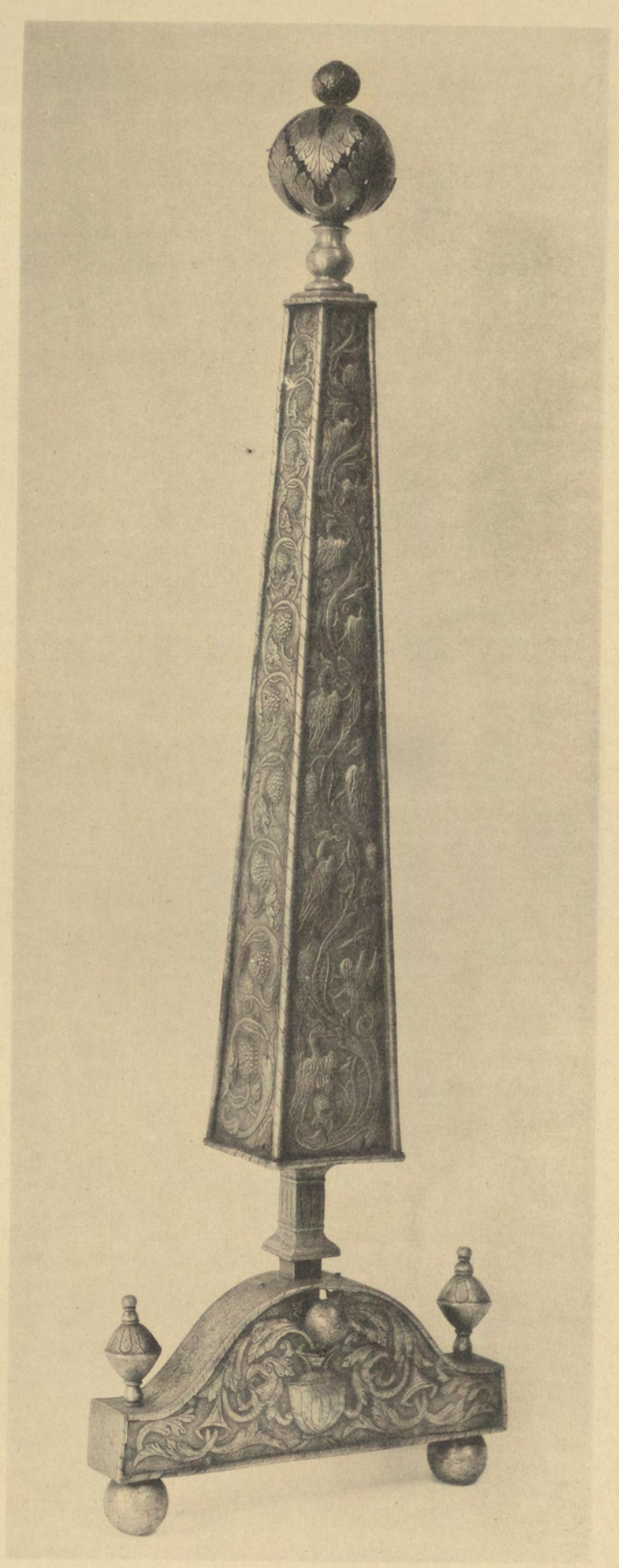


PLATE XXXVIII.

Fig. 1.
PURSEMOUNT, pierced and chased, French, late 15th century.
No. 21, Case M, page 69.

Fig. 2.
DAMASCENED PURSEMOUNT, Italian, 16th century.
No. 26, Case M, page 69.

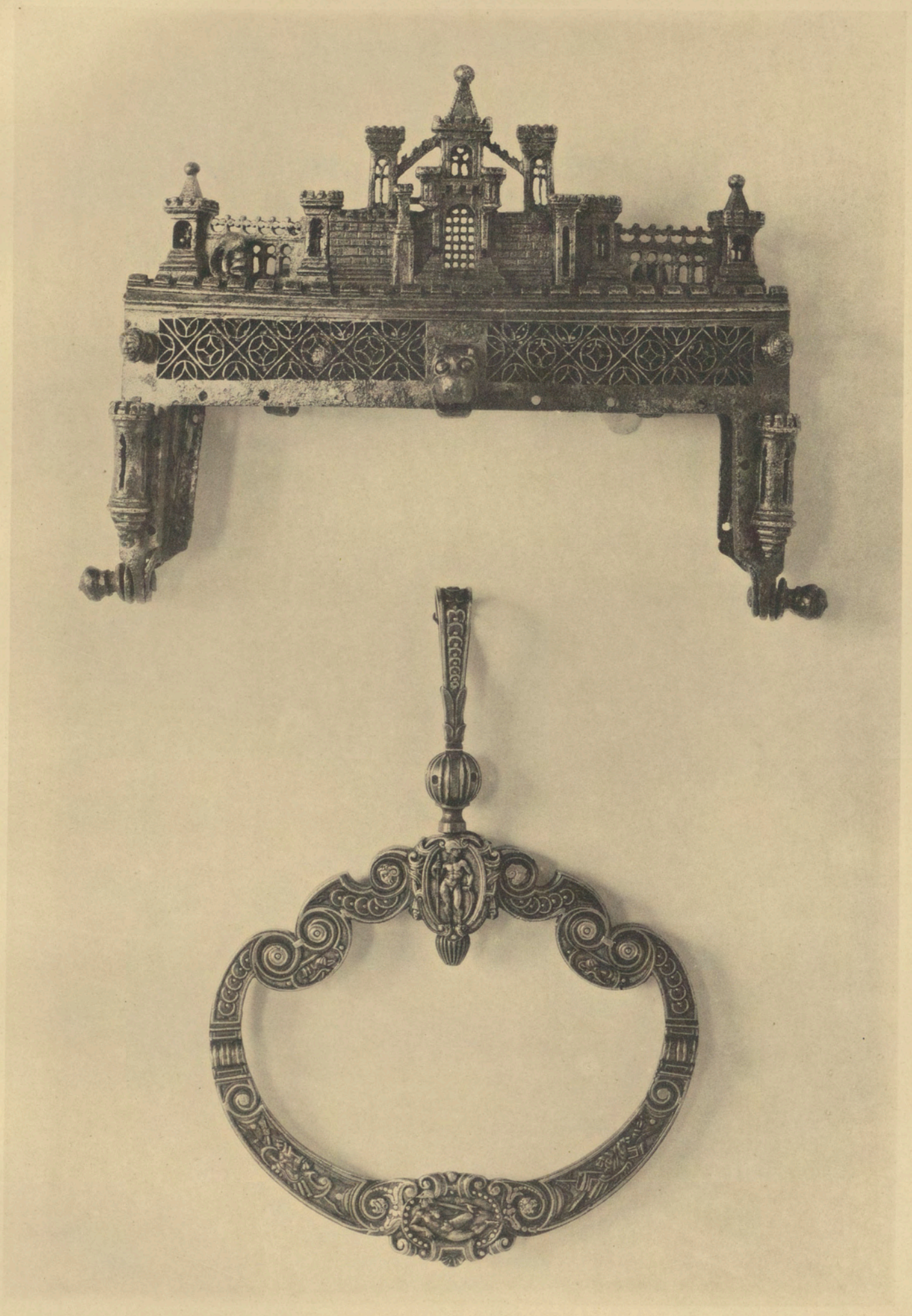


PLATE XXXIX.

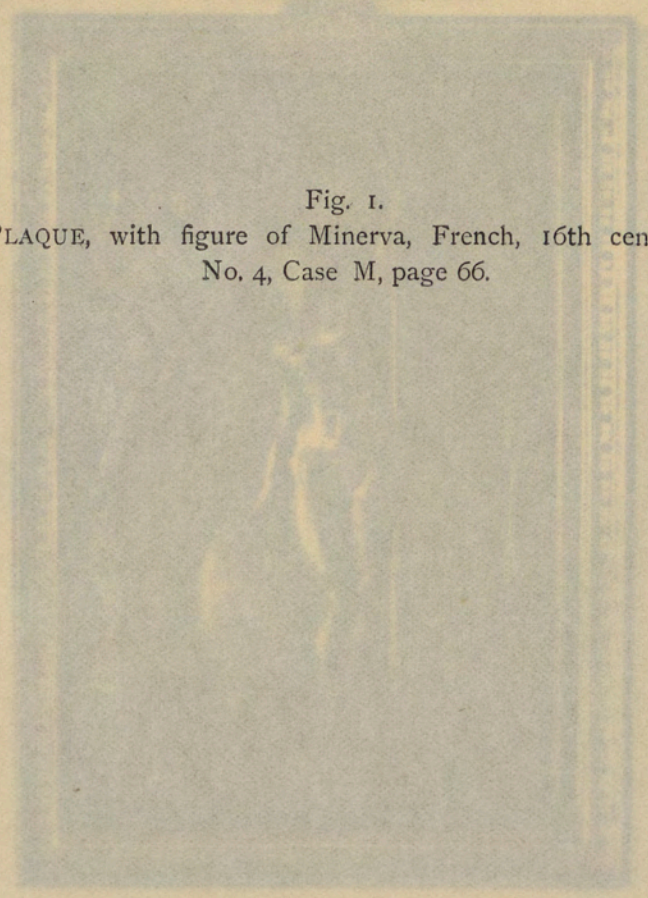


Fig. 1.
PLAQUE, with figure of Minerva, French, 16th century.
No. 4, Case M, page 66.

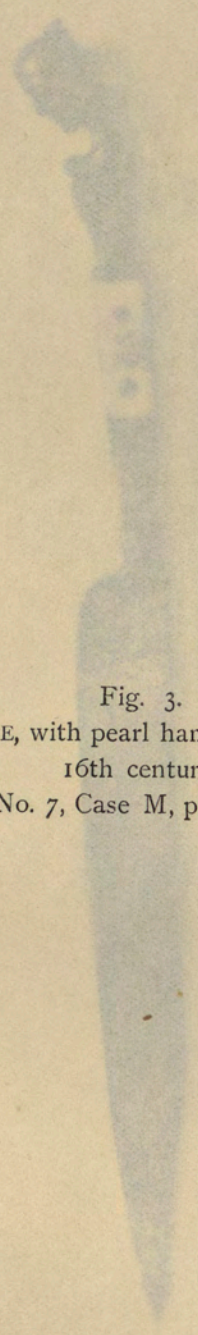


Fig. 3.
KNIFE, with pearl handle, Italian,
16th century.
No. 7, Case M, page 66.

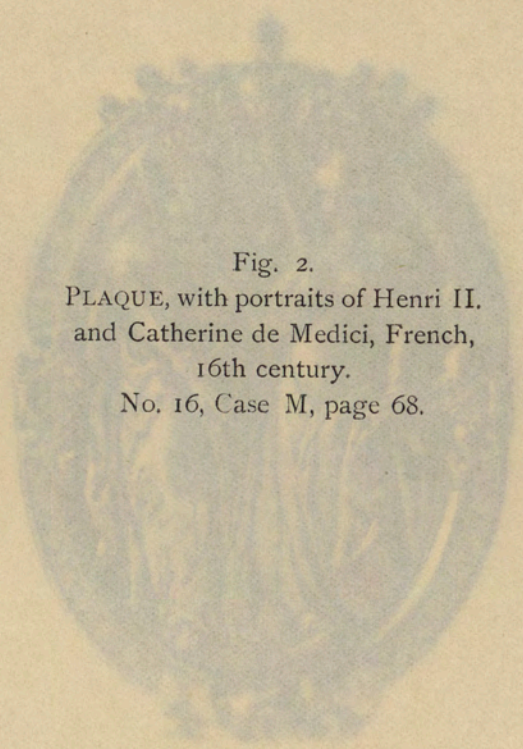


Fig. 2.
PLAQUE, with portraits of Henri II.
and Catherine de Medici, French,
16th century.
No. 16, Case M, page 68.

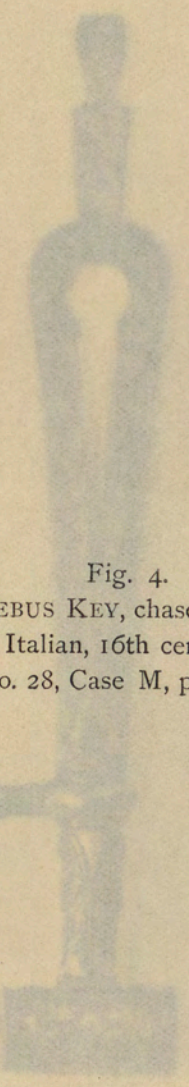


Fig. 4.
ARQUEBUS KEY, chased and gilt,
Italian, 16th century.
No. 28, Case M, page 70.

No. 10. Case M, page 68.
16th century.
and Catherine de Medici, French.
LAVOLE, with portraits of Henry II.
Fig. 3.

No. 2. Case M, page 66.
16th century.
KNIFE, with bone handle, Italian.
Fig. 2.

No. 38. Case M, page 70.
Italian, 16th century.
ARQUEBUS KEY, carved and gilt.
Fig. 4.

No. 4. Case M, page 66.
LAVOLE, with figure of Minerva, French, 16th century.
Fig. 1.

PLATE XXXIX.




65

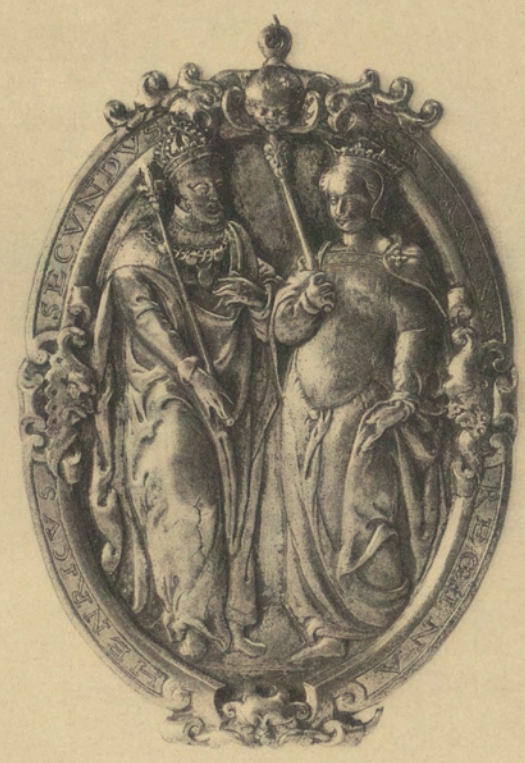

SECVNDVS



PLATE XL.

HORSE'S BIT, of carved steel, Italian, 16th century.
No. 17, Case M, page 68.

PLATE XL.

HORSE'S BIT, of carved steel, Italian, 16th century.

No. 17, Case M, page 98.



PLATE XLI.

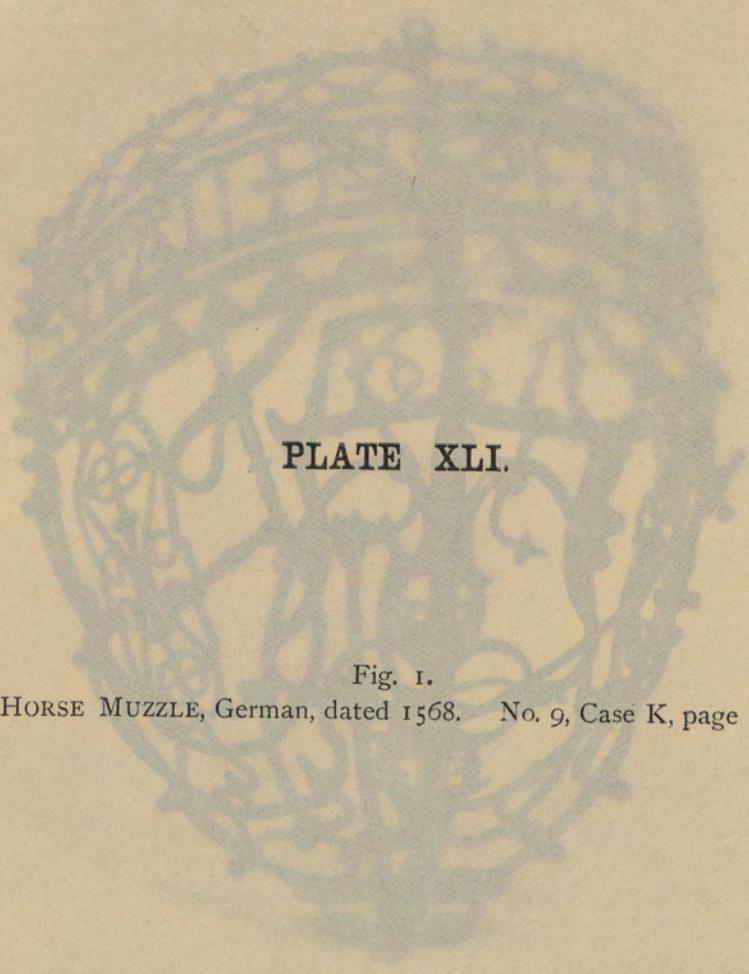


Fig. 1.
HORSE MUZZLE, German, dated 1568. No. 9, Case K, page 54.

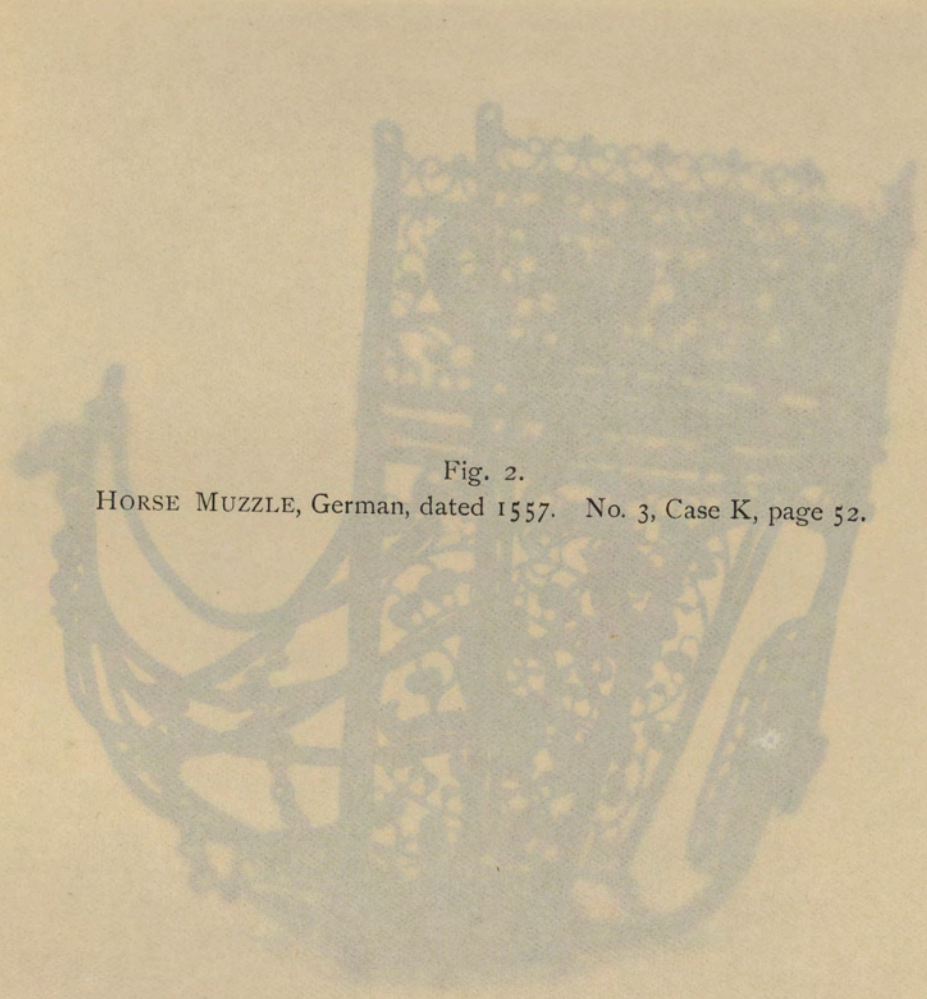


Fig. 2.
HORSE MUZZLE, German, dated 1557. No. 3, Case K, page 52.

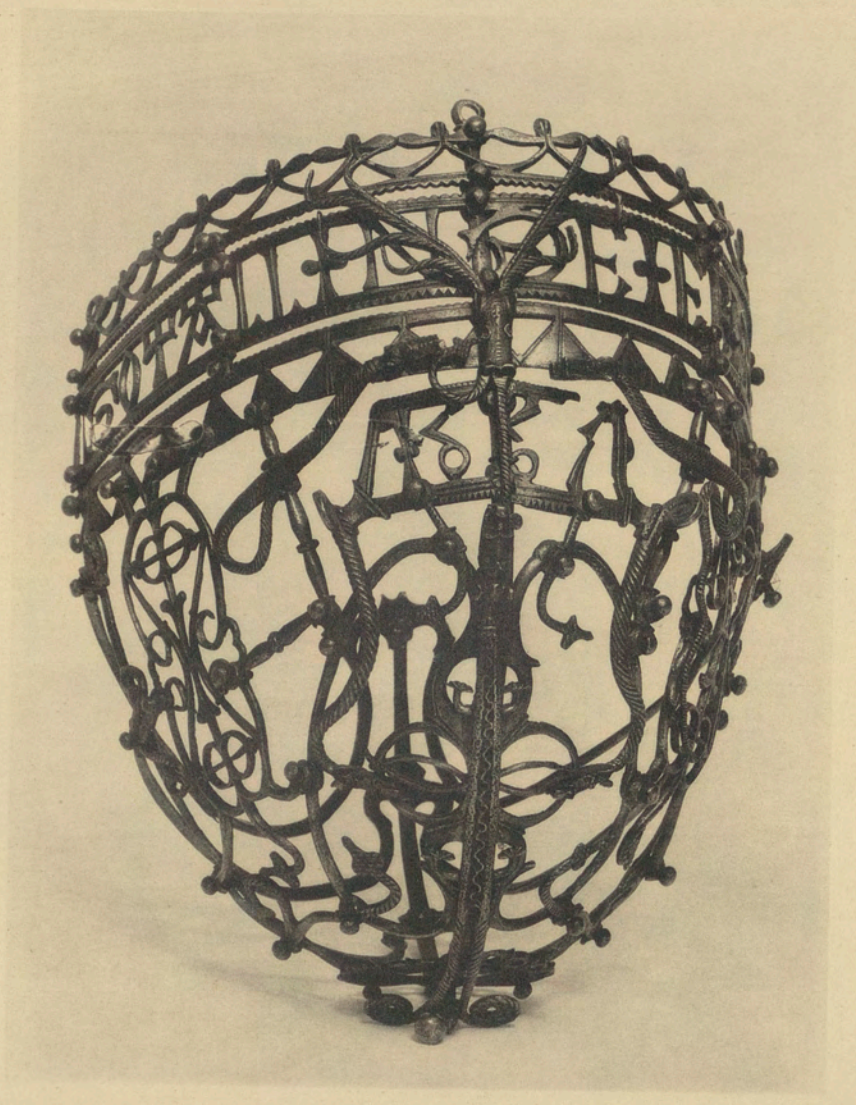
PLATE XLI.

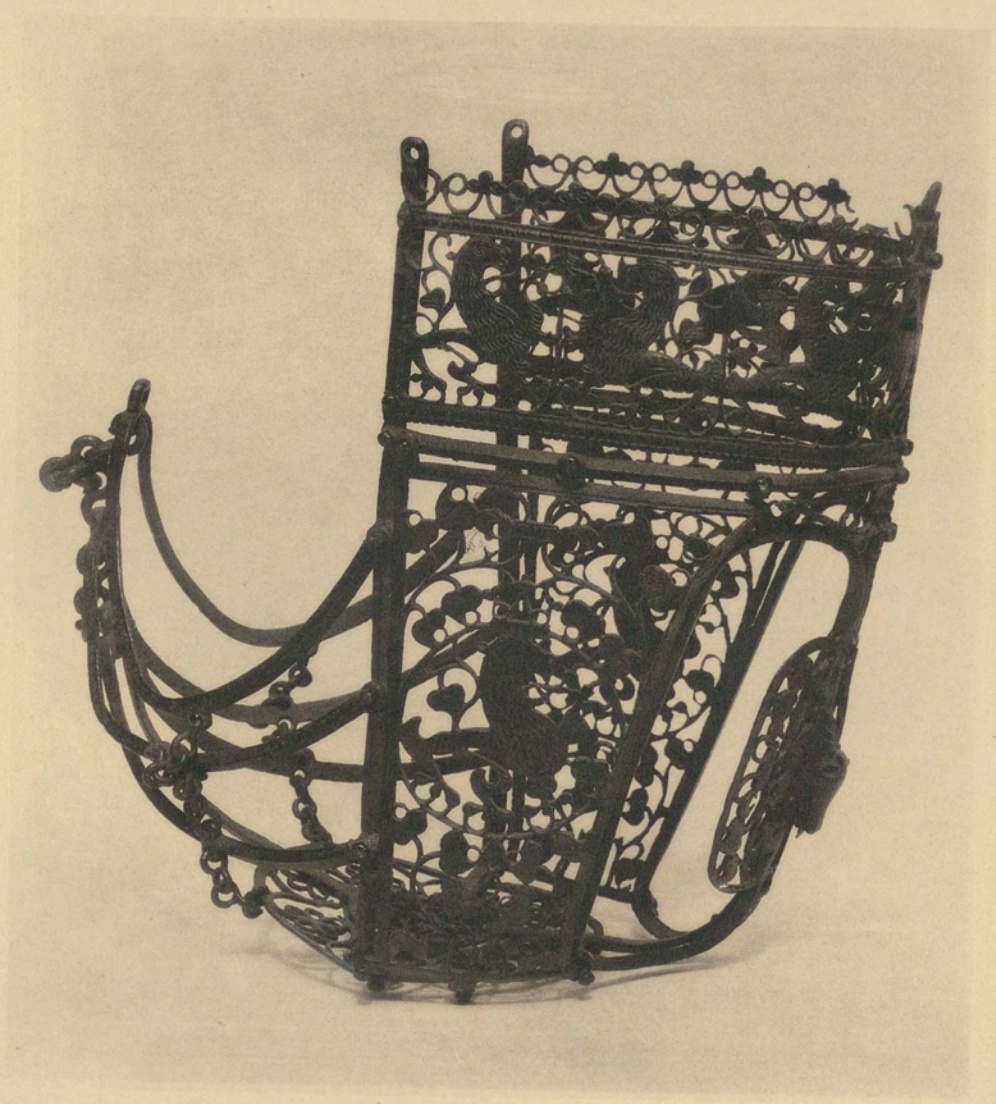
Fig. 1.

HORSE MUSEUM, Germany, dated 1557. No. 3, Case K, page 25.

Fig. 2.

HORSE MUSEUM, Germany, dated 1598. No. 9, Case K, page 24.





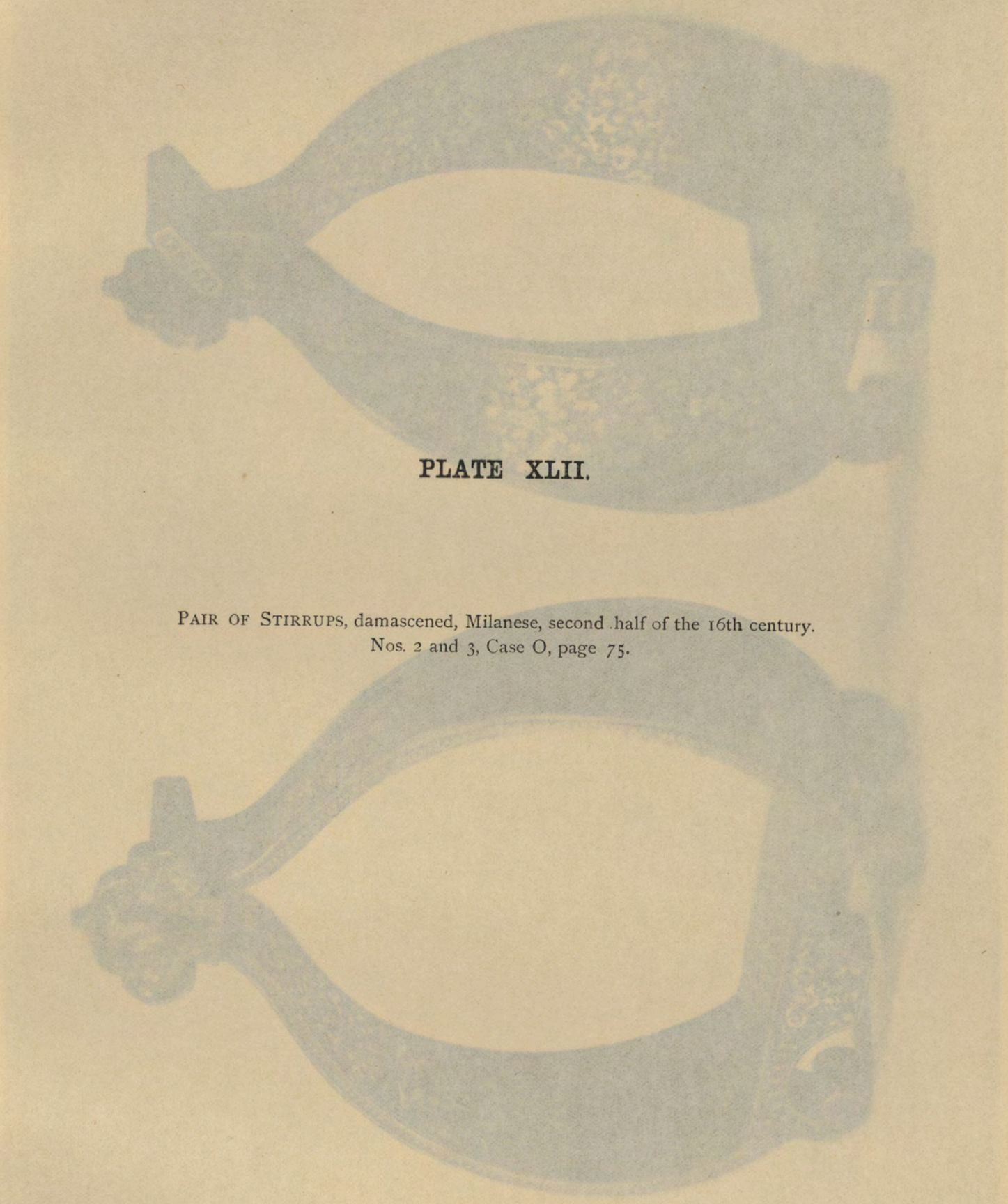


PLATE XLII.

PAIR OF STIRRUPS, damascened, Milanese, second half of the 16th century.
Nos. 2 and 3, Case O, page 75.

PLATE XLII



PLATE XLIII.

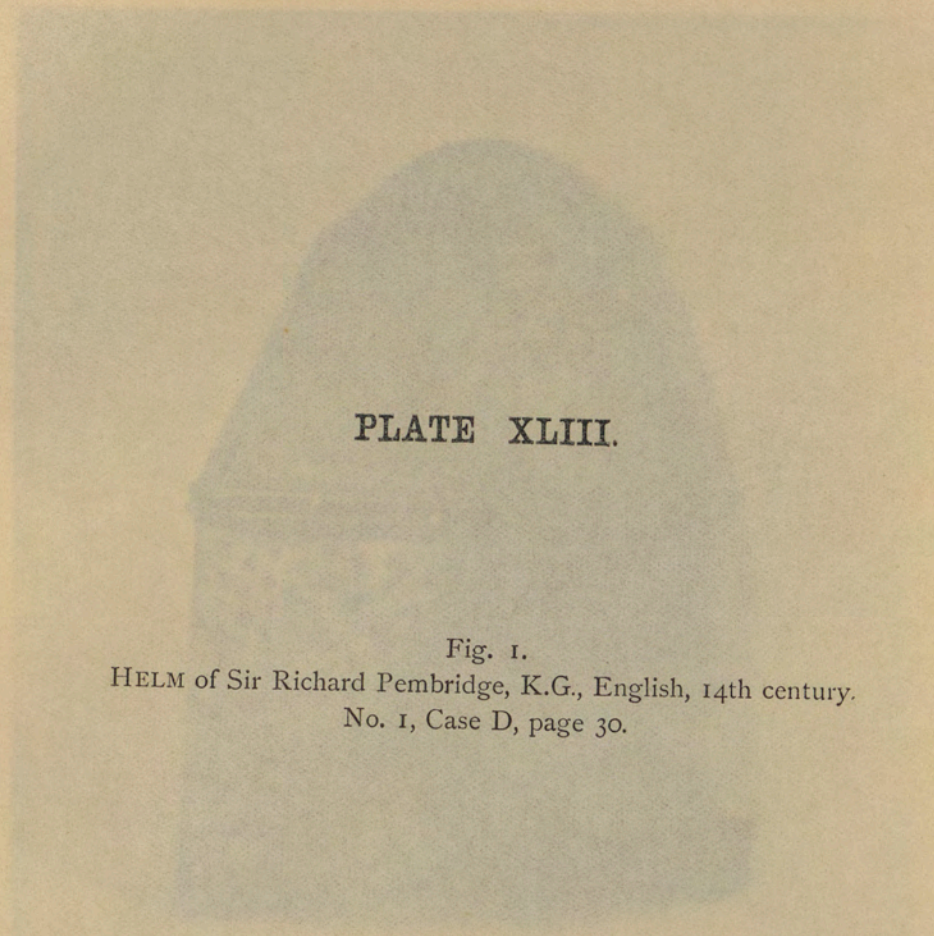


Fig. 1.
HELM of Sir Richard Pembridge, K.G., English, 14th century.
No. 1, Case D, page 30.

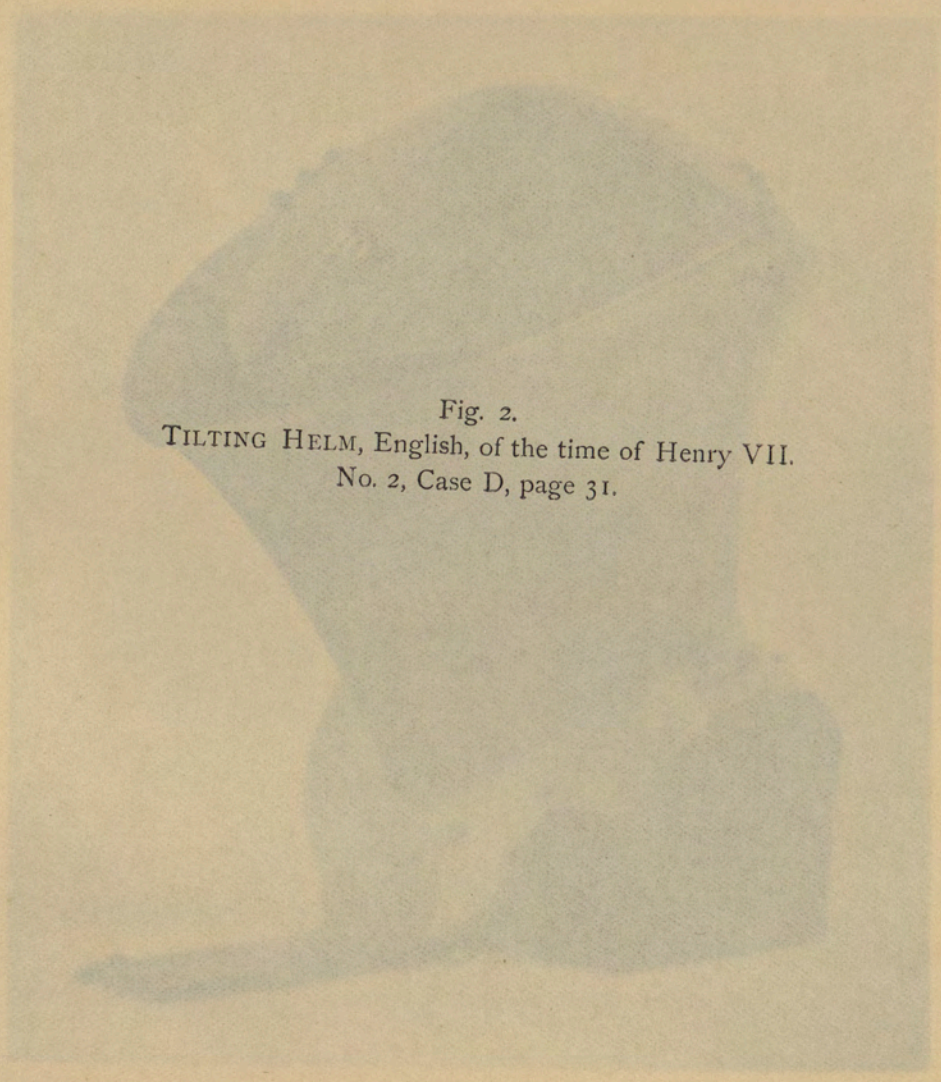


Fig. 2.
TILTING HELM, English, of the time of Henry VII.
No. 2, Case D, page 31.

PLATE XLIII.

No. 1. Case D. page 30.

HEAD of Sir Richard Pampridge, K.C., English, 14th century.

Fig. 1.

No. 2. Case D. page 31.

TITTING HEAD, English, of the time of Henry VII.



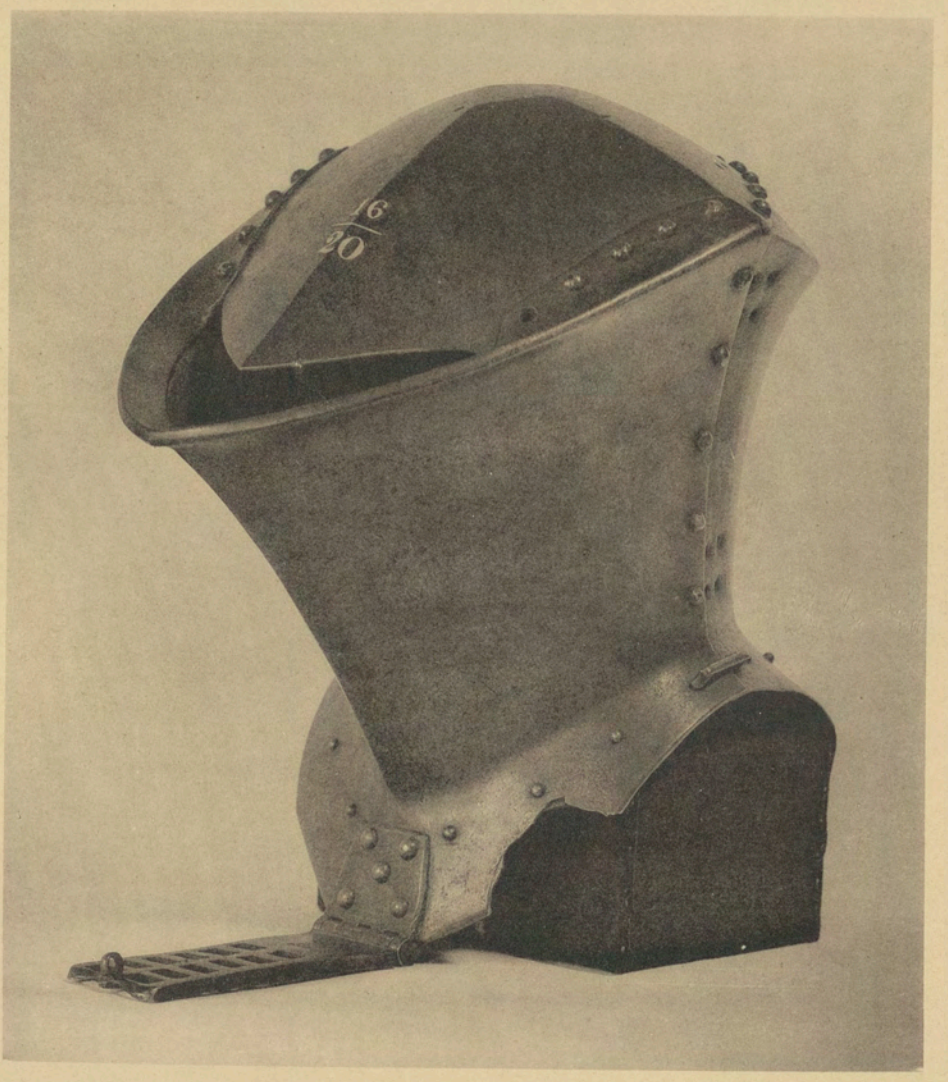

16
20

PLATE XLIV.

Fig. 1.
BASCINET, French, date about 1400. No. 36, outside Case K, page 58.

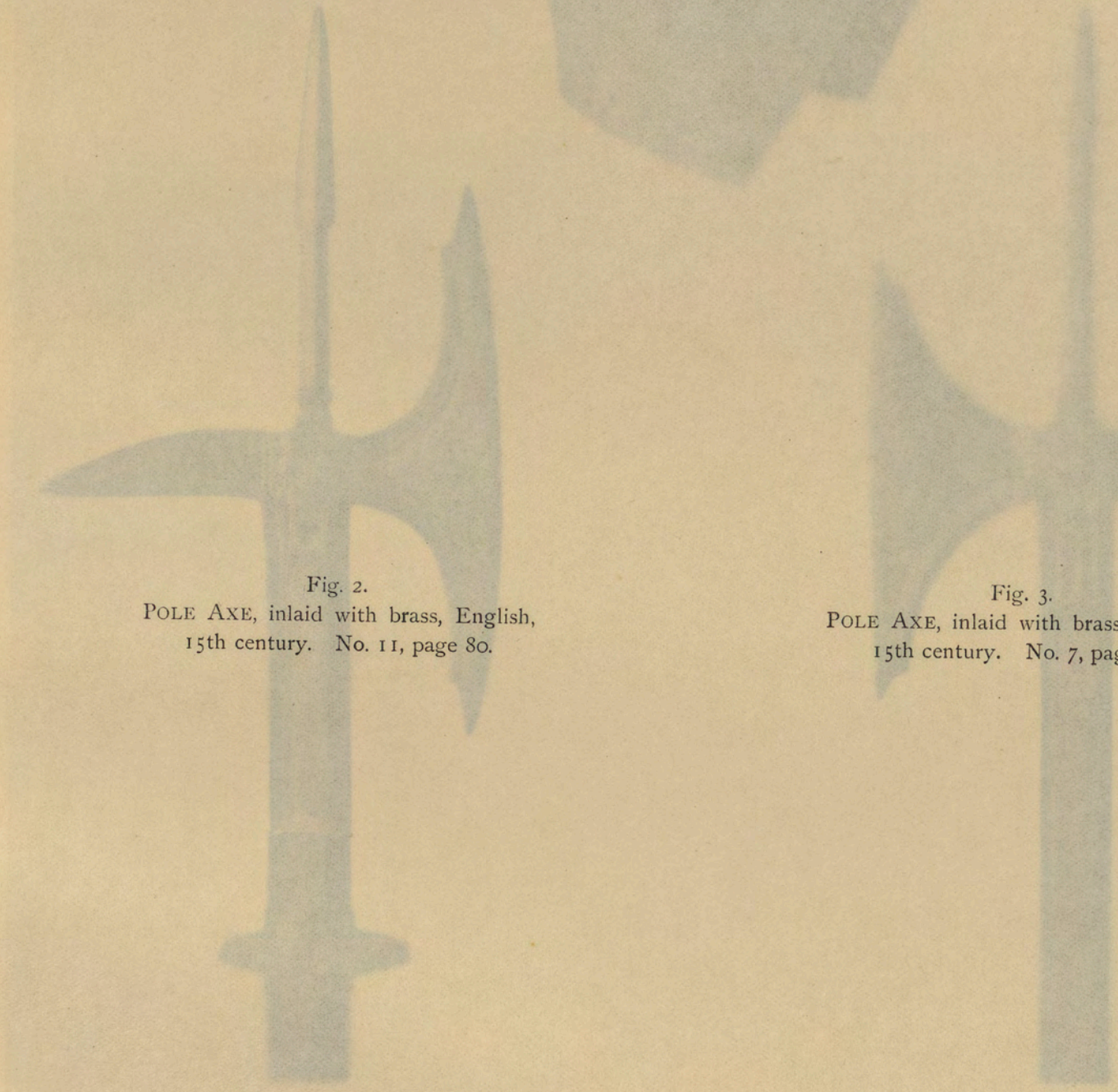


Fig. 2.
POLE AXE, inlaid with brass, English,
15th century. No. 11, page 80.

Fig. 3.
POLE AXE, inlaid with brass, English,
15th century. No. 7, page 79.

PLATE XLIV.

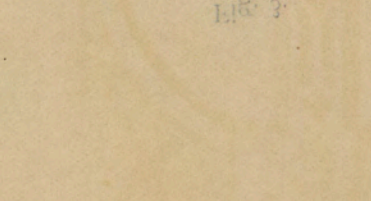


Fig. 1.

BASCINET, French, date about 1100. No. 30, outside Case K, page 28.

Fig. 2.

LOCK AXE, infield with press, English.
15th century. No. 7, page 27.

Fig. 3.

LOCK AXE, infield with press, English.
15th century. No. 11, page 80.



PLATE XLV.

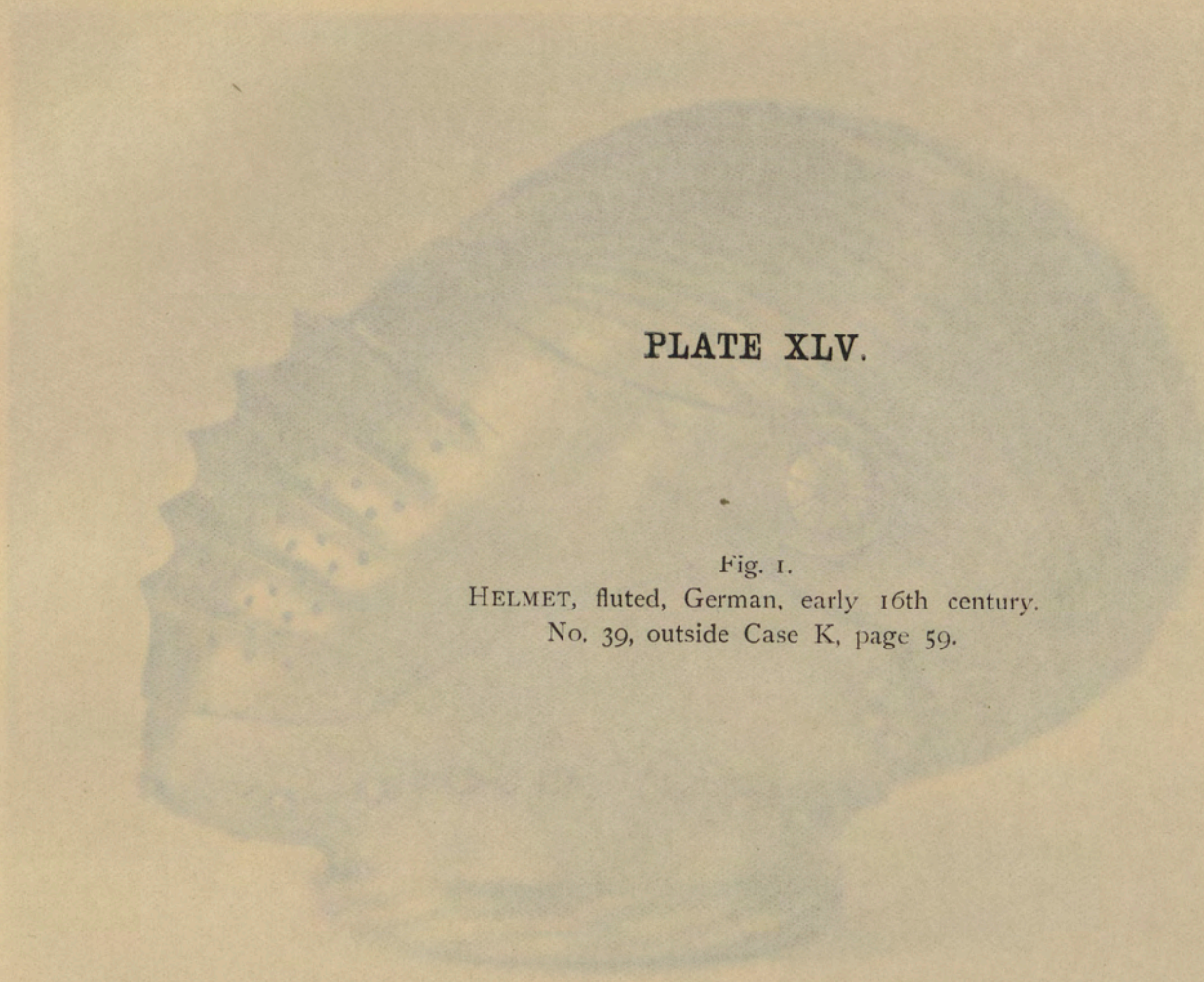


Fig. 1.
HELMET, fluted, German, early 16th century.
No. 39, outside Case K, page 59.

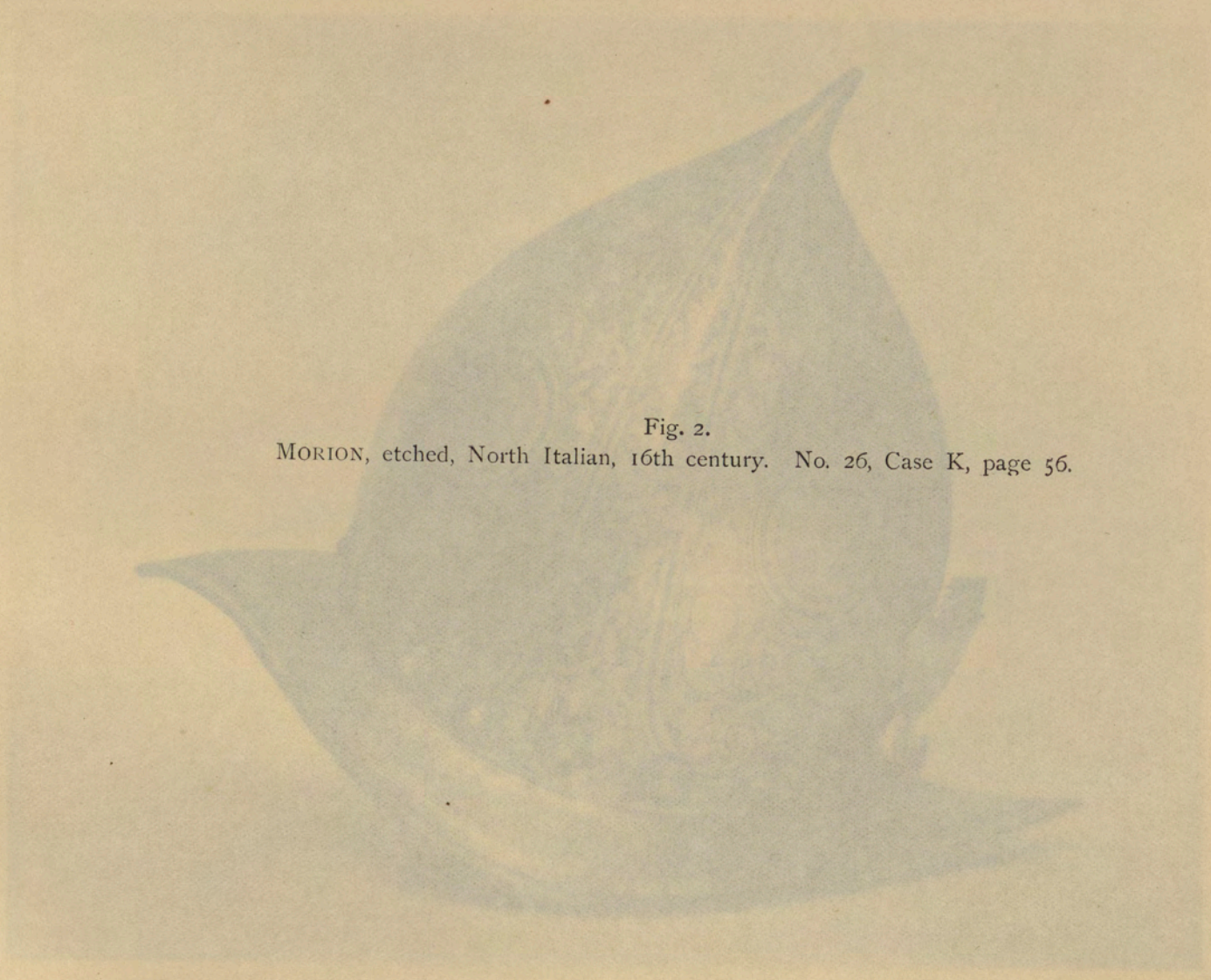


Fig. 2.
MORION, etched, North Italian, 16th century. No. 26, Case K, page 56.

PLATE XLV.





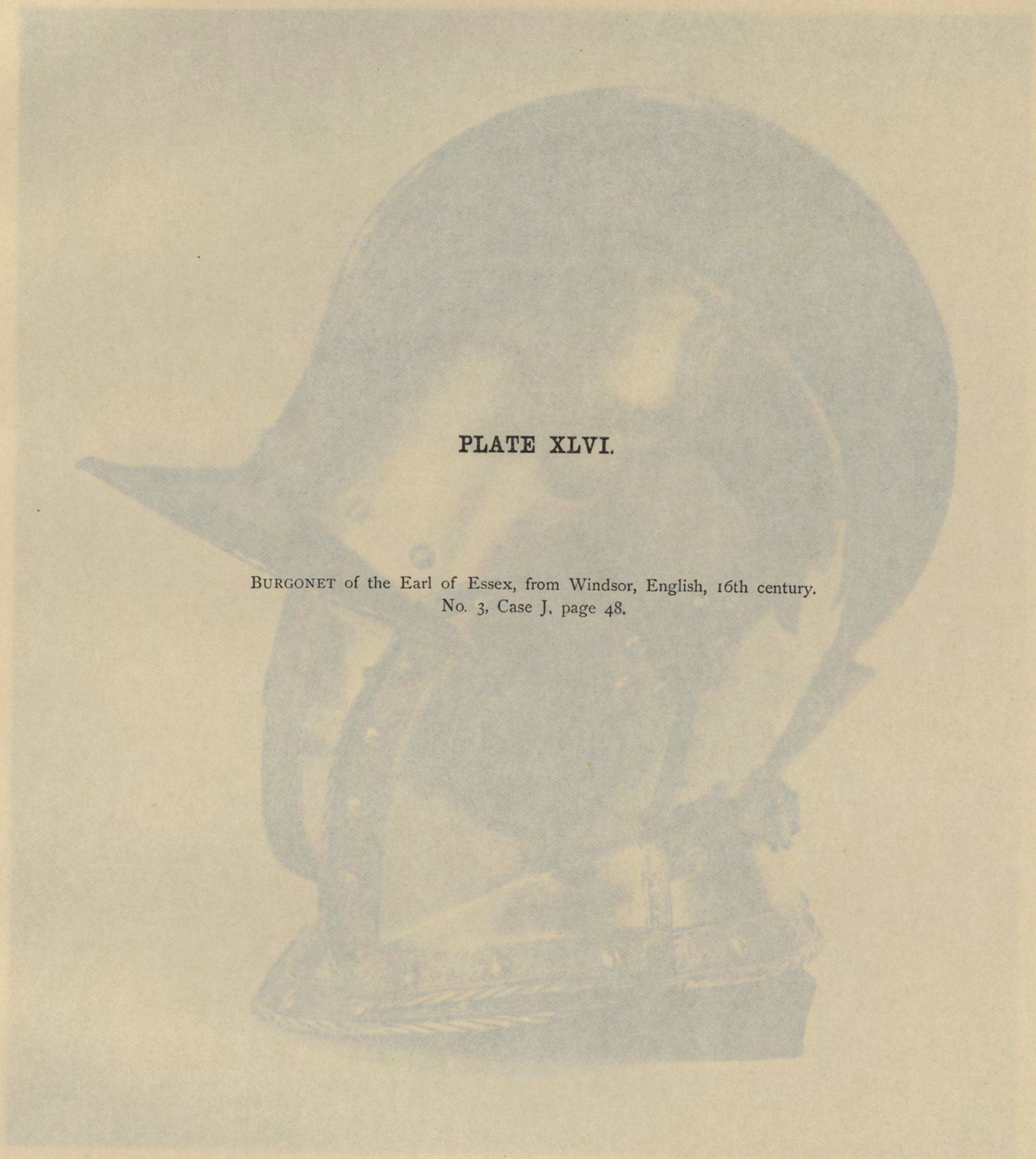


PLATE XLVI.

BURGONET of the Earl of Essex, from Windsor, English, 16th century.
No. 3, Case J, page 48.

No. 3. Case 1. page 48.

BONCONET of the Earl of Essex, from Windsor, England, 16th century.

PLATE XLVI.



PLATE XLVII.

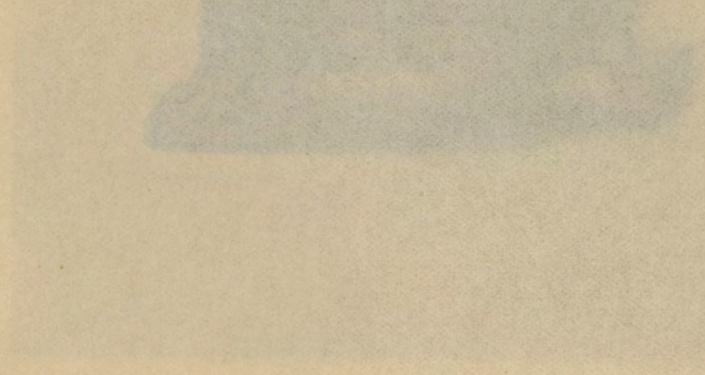


Fig. 3.
CASQUE of an officer of Cosmo di Medici, Italian, 16th century.
No. 6 Case G, page 37.

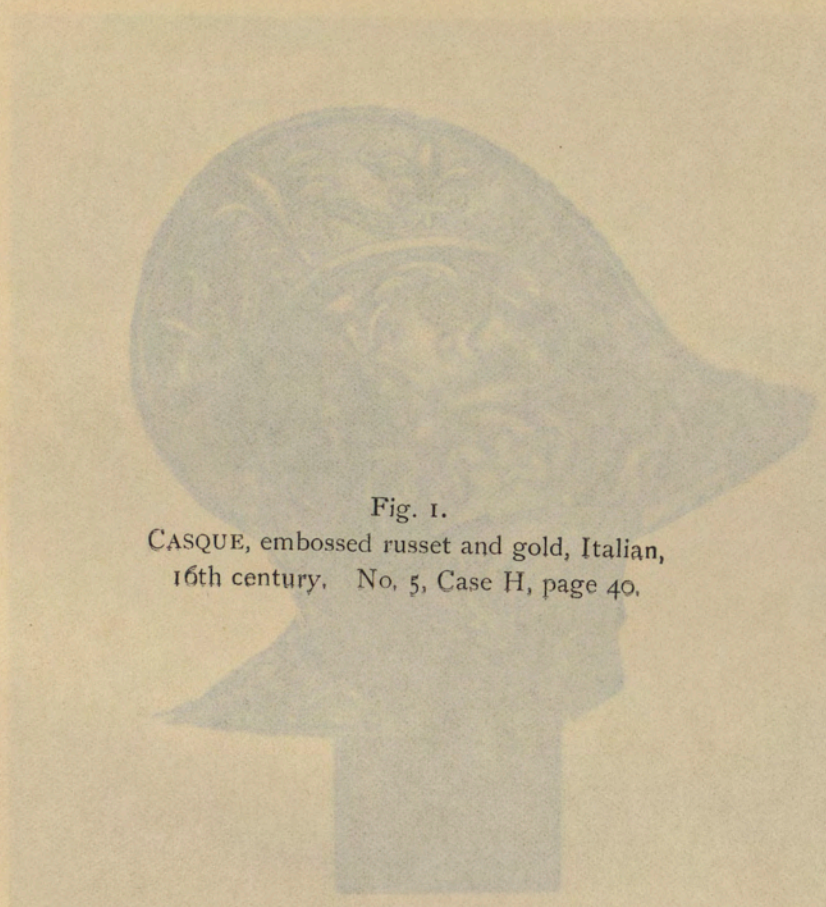


Fig. 1.
CASQUE, embossed russet and gold, Italian,
16th century. No. 5, Case H, page 40.

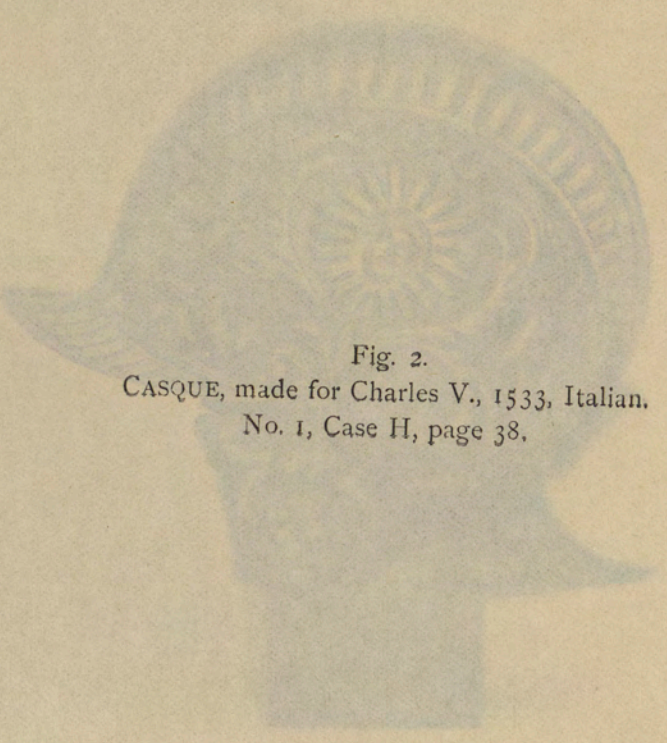


Fig. 2.
CASQUE, made for Charles V., 1533, Italian.
No. 1, Case H, page 38.

PLATE XLVII.

Fig. 1.
CASQUE, composed russet and gold, Italian.
16th century. No. 2, Case H, page 40.

Fig. 2.
CASQUE of an officer of Cosimo di Medici, Italian, 16th century.
No. 6 Case C, page 37.

Fig. 3.
CASQUE, made for Charles V., 1533, Italian.
No. 1, Case H, page 38.





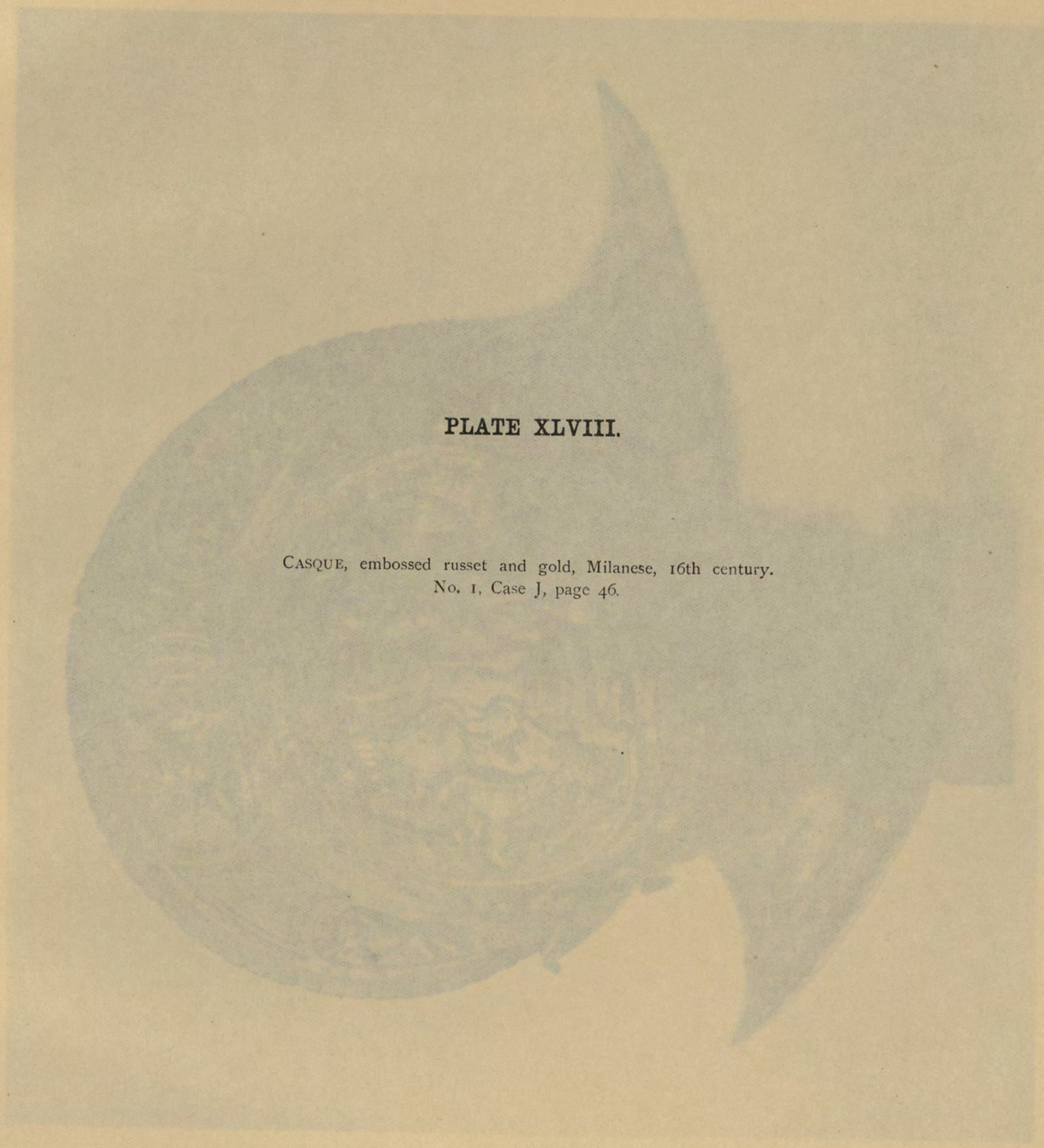


PLATE XLVIII.

CASQUE, embossed russet and gold, Milanese, 16th century.
No. 1, Case J, page 46.

No. 1. Case 1. page 40.

CASOLE. Imposed russet and gold. Alliance. 16th century.

PLATE XLVIII.



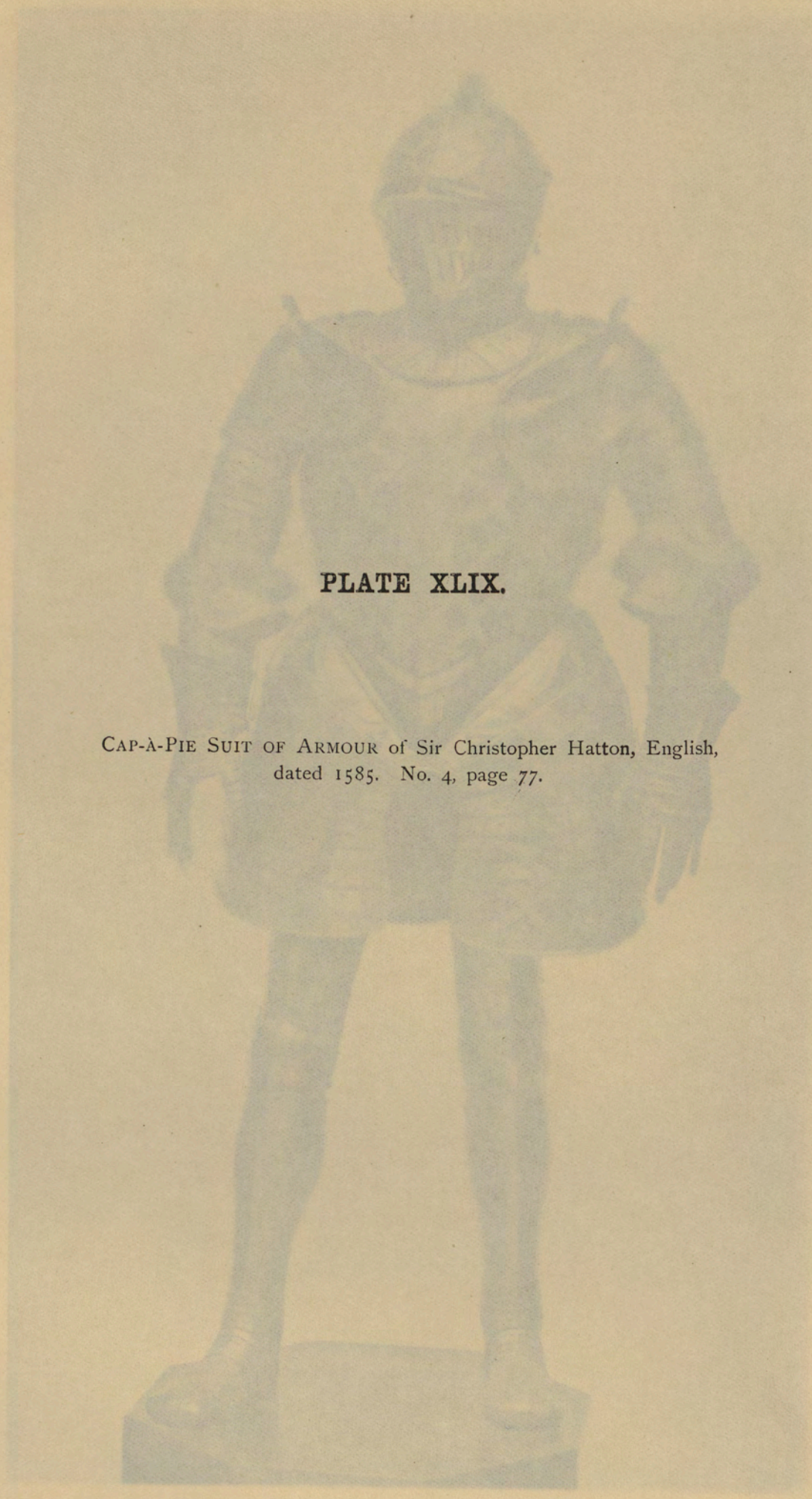


PLATE XLIX.

CAP-À-PIE SUIT OF ARMOUR of Sir Christopher Hatton, English, dated 1585. No. 4, page 77.

PLATE XLIX.

CAT-A-PIE SUIT OF ARMOUR of Sir Christopher Hatton, English,
dated 1584. No. 4, page 22.



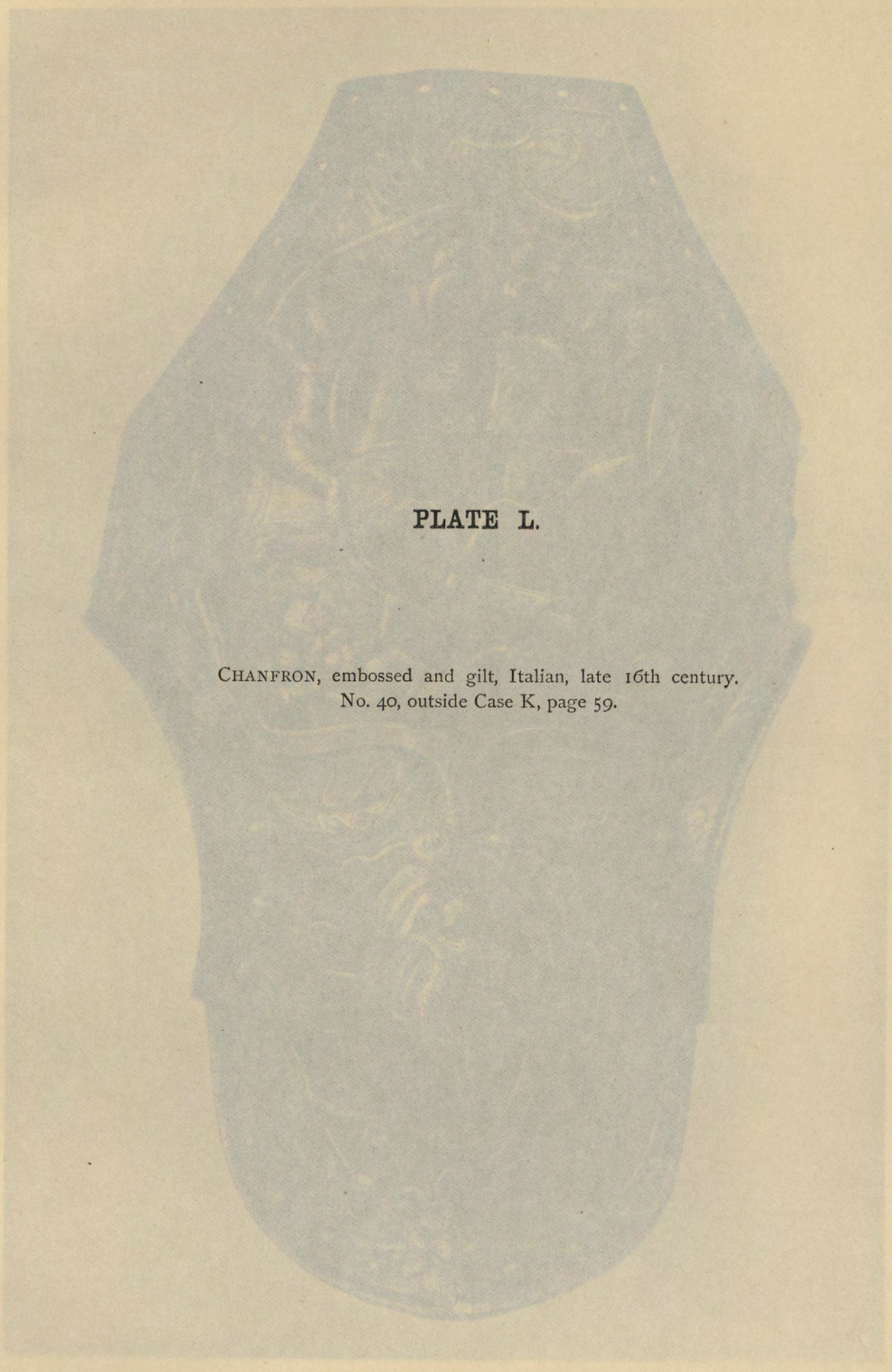


PLATE L.

CHANFRON, embossed and gilt, Italian, late 16th century.
No. 40, outside Case K, page 59.

No. 40. outside Case K, page 29.
CHANTRON, composed and gilt. Italian, late 16th century.

PLATE L.



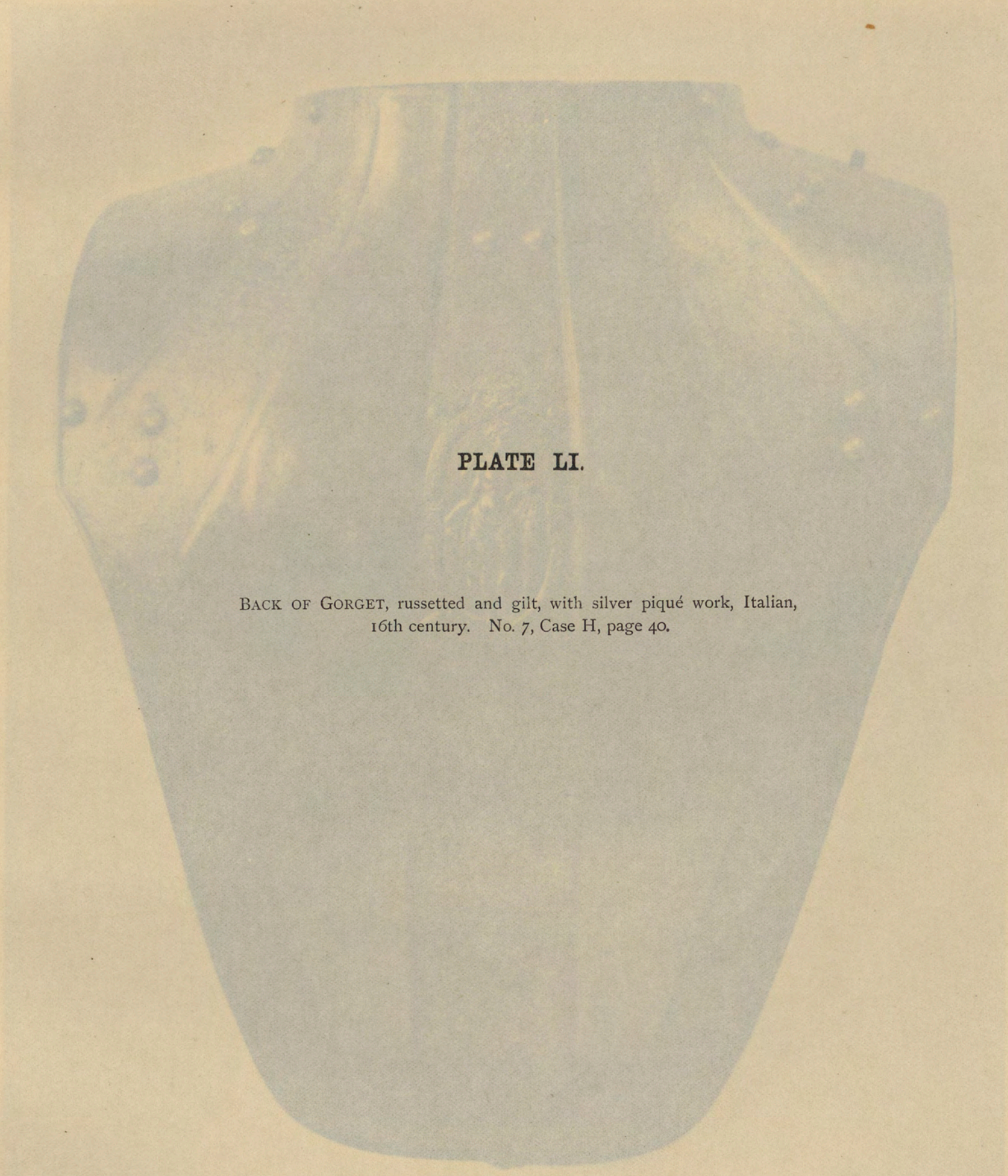


PLATE LI.

BACK OF GORGET, russetted and gilt, with silver piqué work, Italian, 16th century. No. 7, Case H, page 40.

BACK OF CORSET, trussetted and gilt, with silver piping work, Italian.

16th century. No. 2, Case H, page 40.

PLATE LI



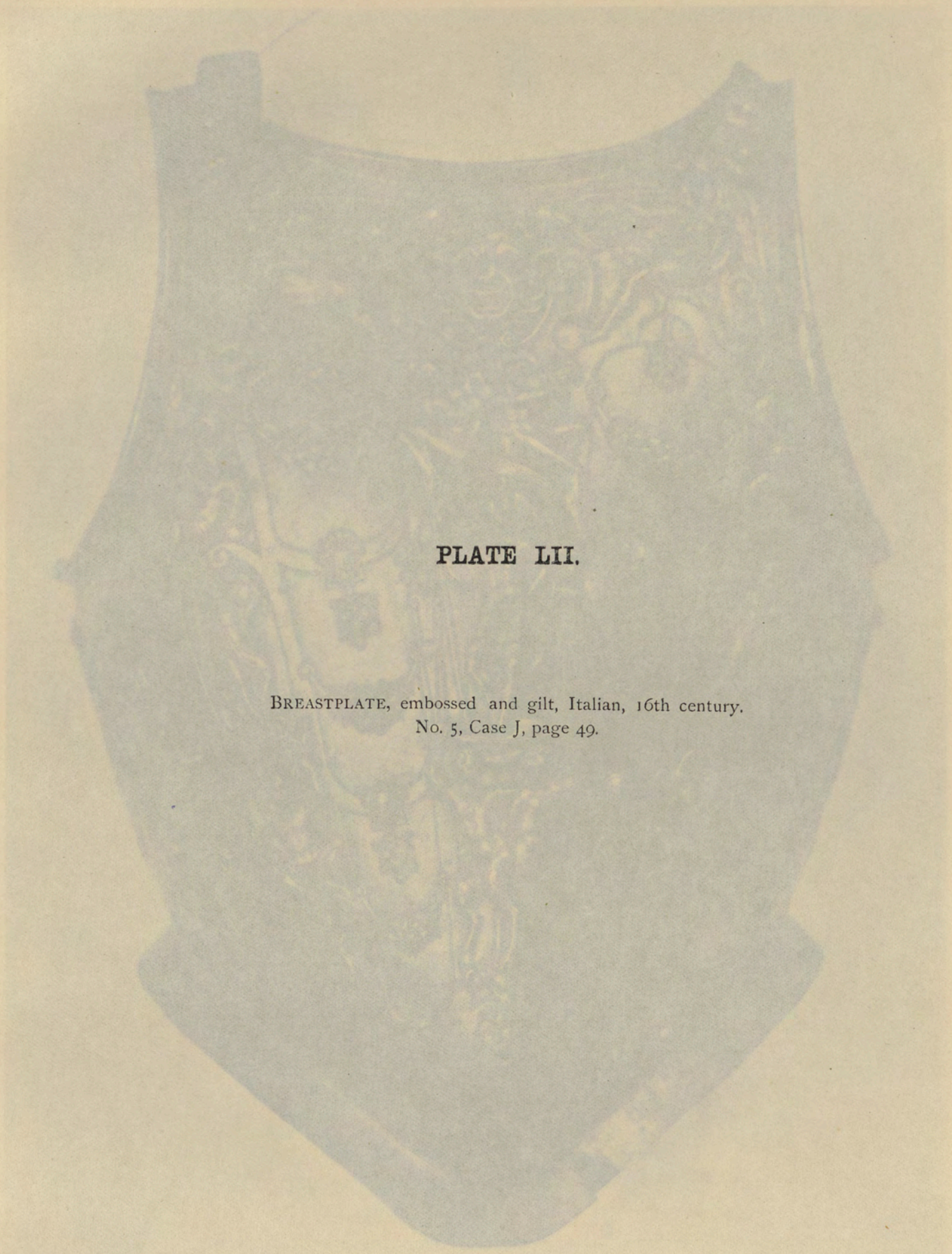


PLATE LII.

BREASTPLATE, embossed and gilt, Italian, 16th century.
No. 5, Case J, page 49.

PLATE LII.

BREASTPLATE, embossed and gilt, Italian, 16th century.

No. 2, Case J, page 49.



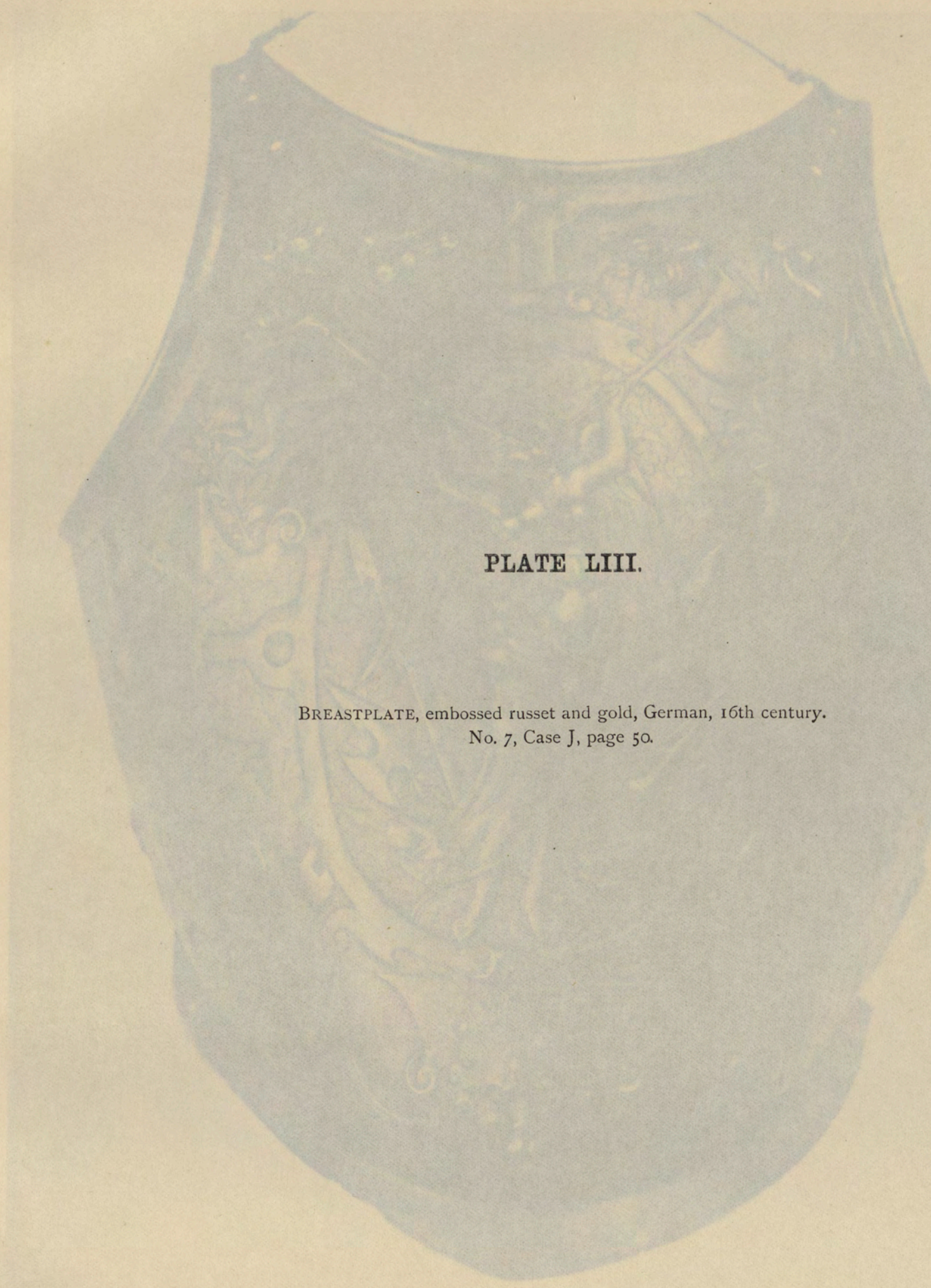


PLATE LIII.

BREASTPLATE, embossed russet and gold, German, 16th century.
No. 7, Case J, page 50.

No. V. Case I. page 50.

BREVATIBRATE, embossed tissue and gold, German, 16th century.

PLATE LIII.





PLATE LIV.

RONDACHE, engraved and gilt, Italian, late 16th century.
No. 11, Case J, page 51.

PLATE VIII.

KONDYCHE, engraved and gilt, Italian, late 16th century.
No. 11, Case J, page 51.



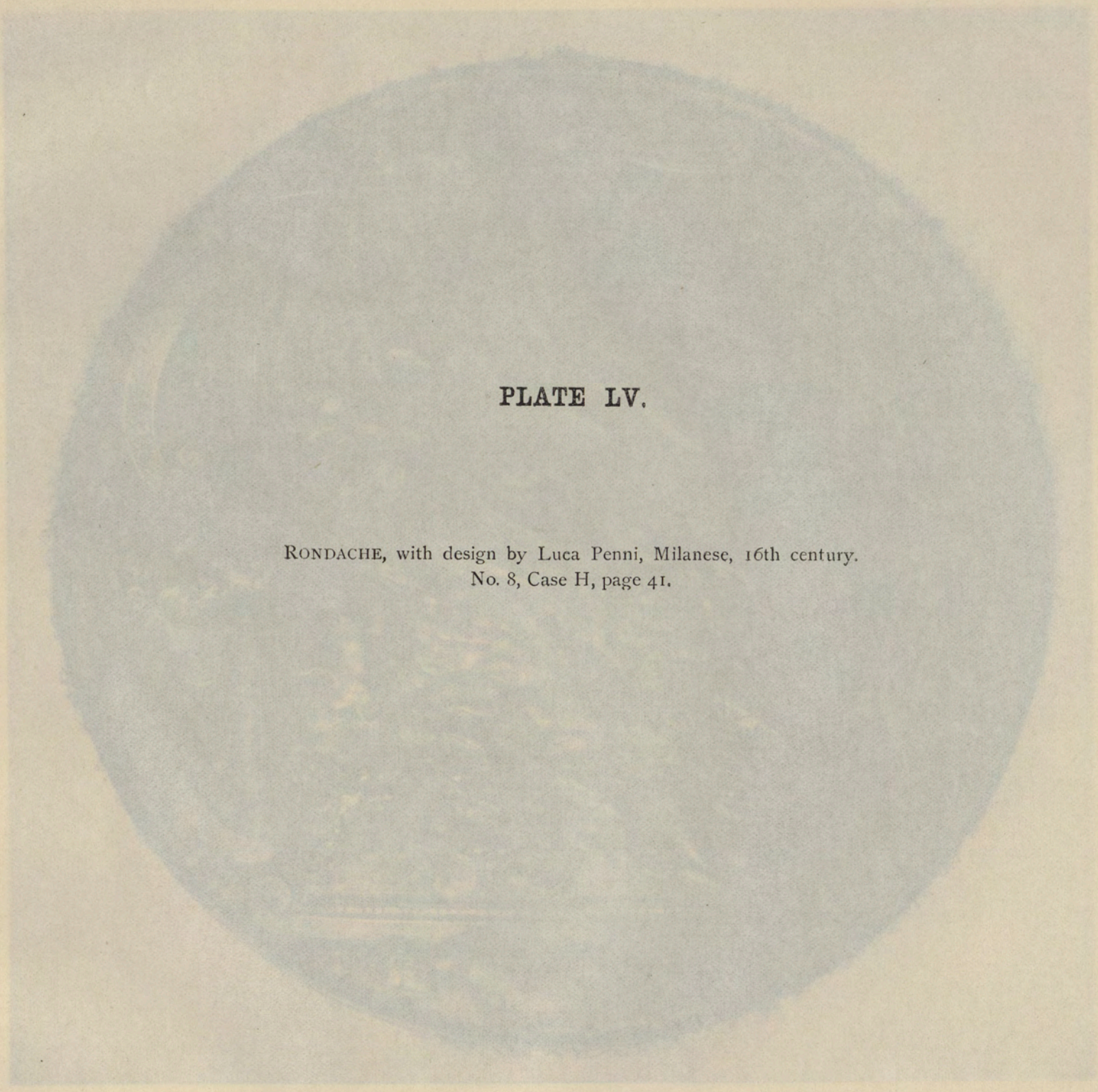


PLATE LV.

RONDACHE, with design by Luca Penni, Milanese, 16th century.
No. 8, Case H, page 41.

KONDACHE, with design by Luca Penni, Milanese, 16th century.

PLATE LX.



PLATE LVI.

RONDACHE, embossed and gilt, French, 16th century. No. 6, Case J, page 49.

PLATE LXI





PLATE LVII.

RONDACHE, embossed with Roman triumph, Italian, 16th century.
No. 1, Case I, page 44.

No. 1. Case 1. page 44

KONDACHE, composed with Konish triumph, Italian, 16th century.

PLATE VIII



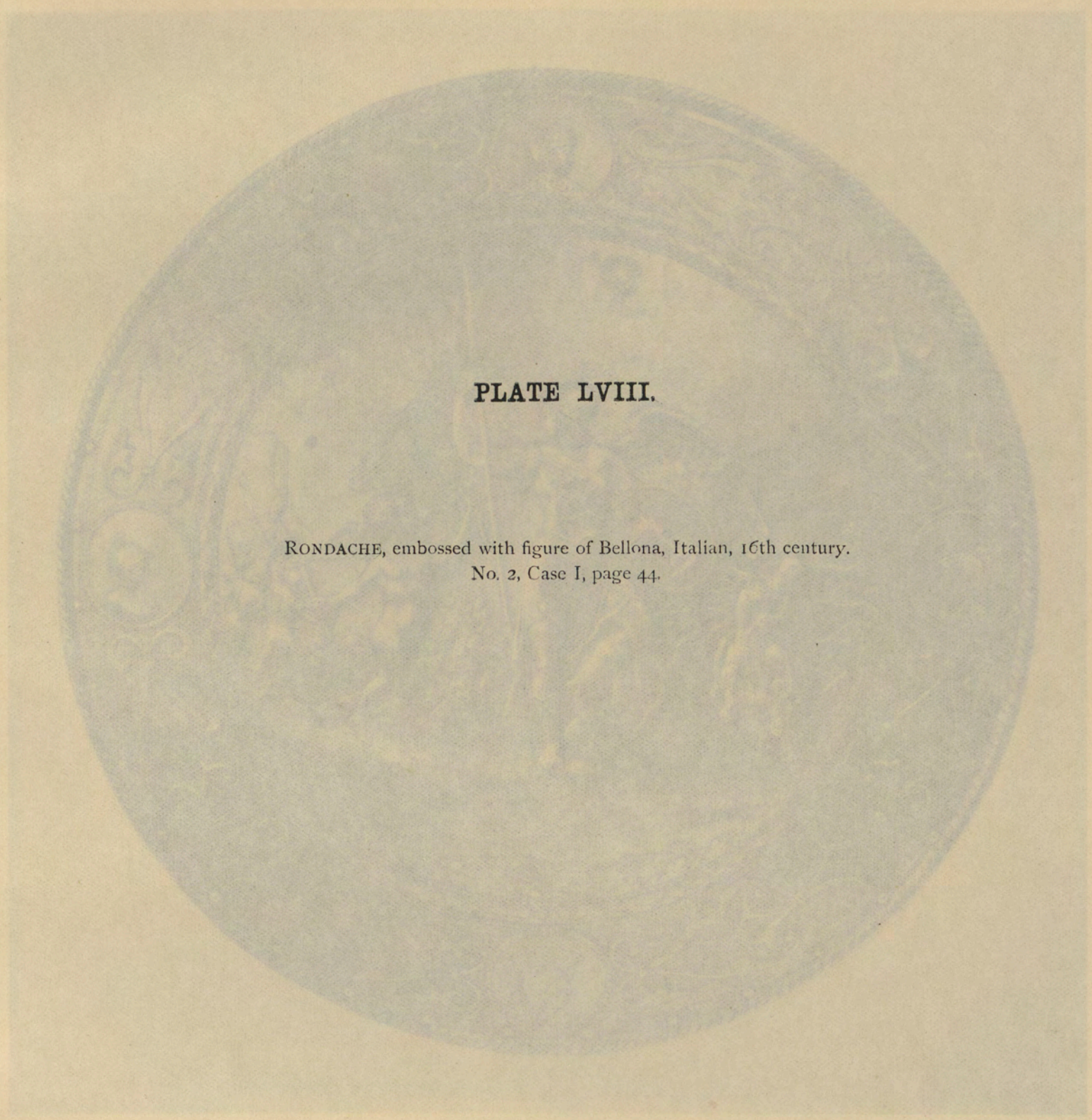


PLATE LVIII.

RONDACHE, embossed with figure of Bellona, Italian, 16th century.
No. 2, Case I, page 44.



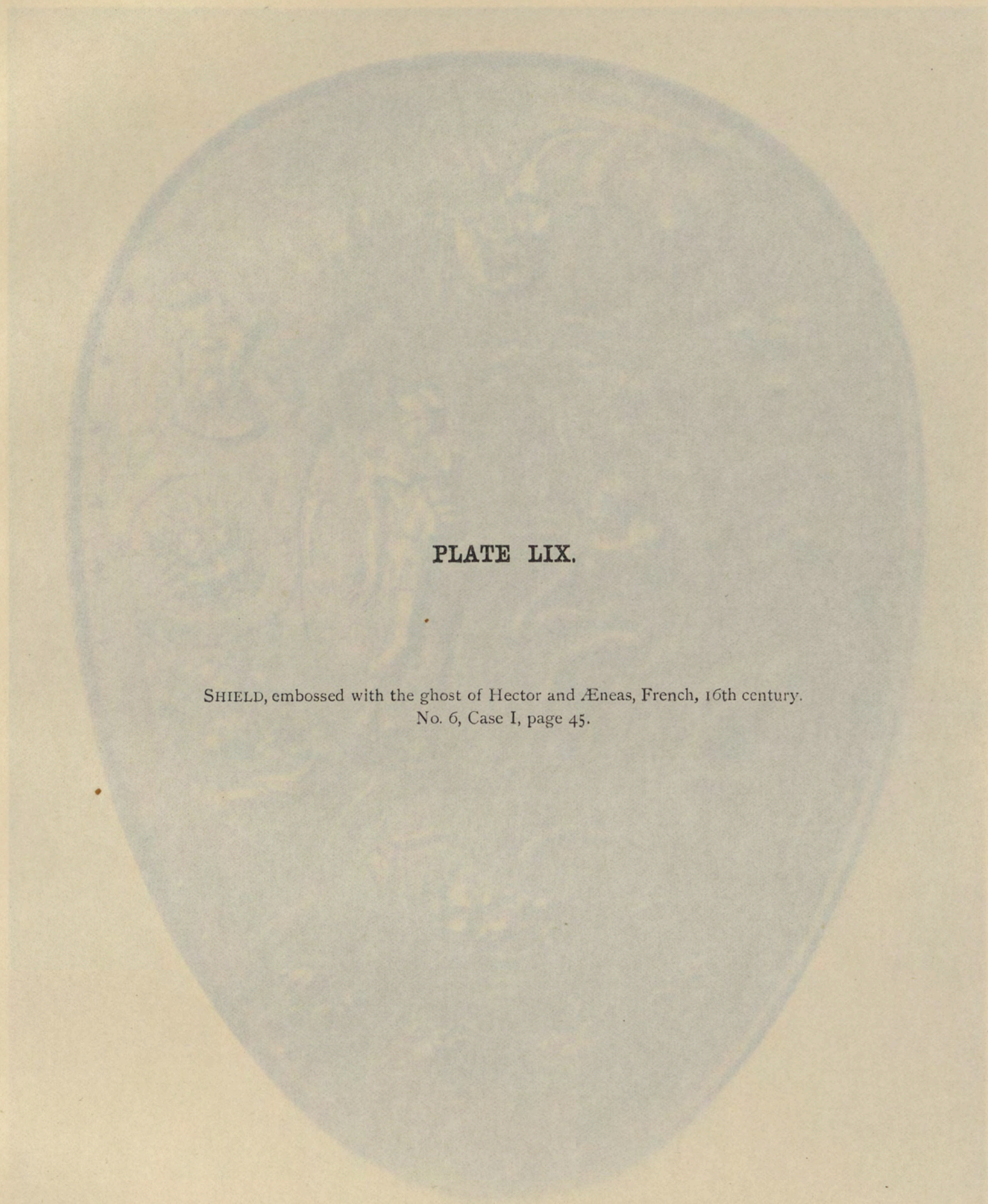


PLATE LIX.

SHIELD, embossed with the ghost of Hector and Æneas, French, 16th century.
No. 6, Case I, page 45.

PLATE XIX.

SHIELD, composed with the Ghost of Hector and Æneas' Fight, 10th century.

No. 9, Case I, page 42.



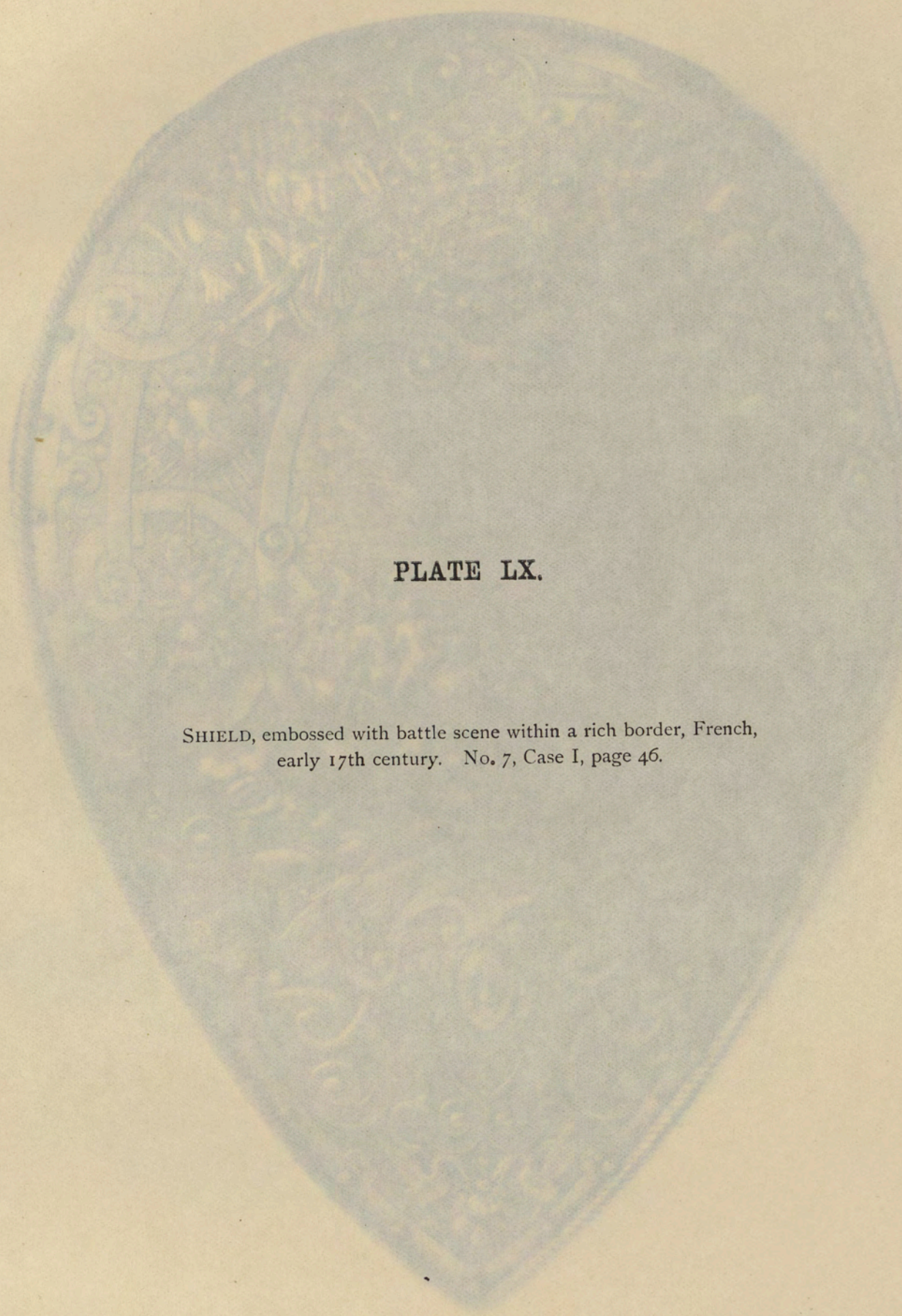


PLATE LX.

SHIELD, embossed with battle scene within a rich border, French, early 17th century. No. 7, Case I, page 46.

SHIELD, surmounted with battle scene within a rich border, French.
early 17th century. No. 7, Case I, page 60.

PLATE IX.



PLATE LXI.

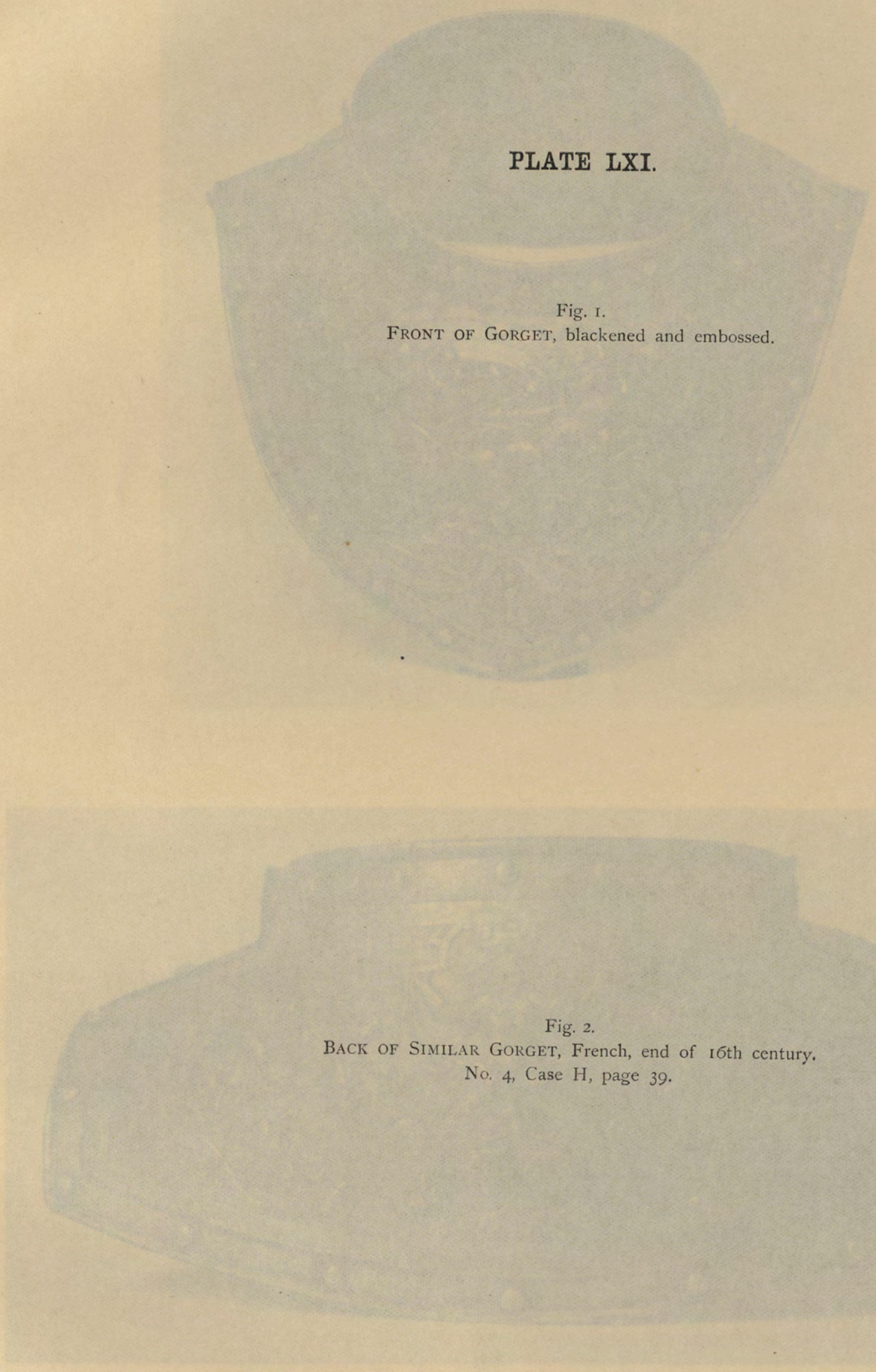


Fig. 1.
FRONT OF GORGET, blackened and embossed.

Fig. 2.
BACK OF SIMILAR GORGET, French, end of 16th century.
No. 4, Case H, page 39.

PLATE LXI.

FIG. 1.

BACK OF SIMILAR CONCERT FRAME, and of 16th century.

No. 4 Case H, page 39.





PLATE LXII.

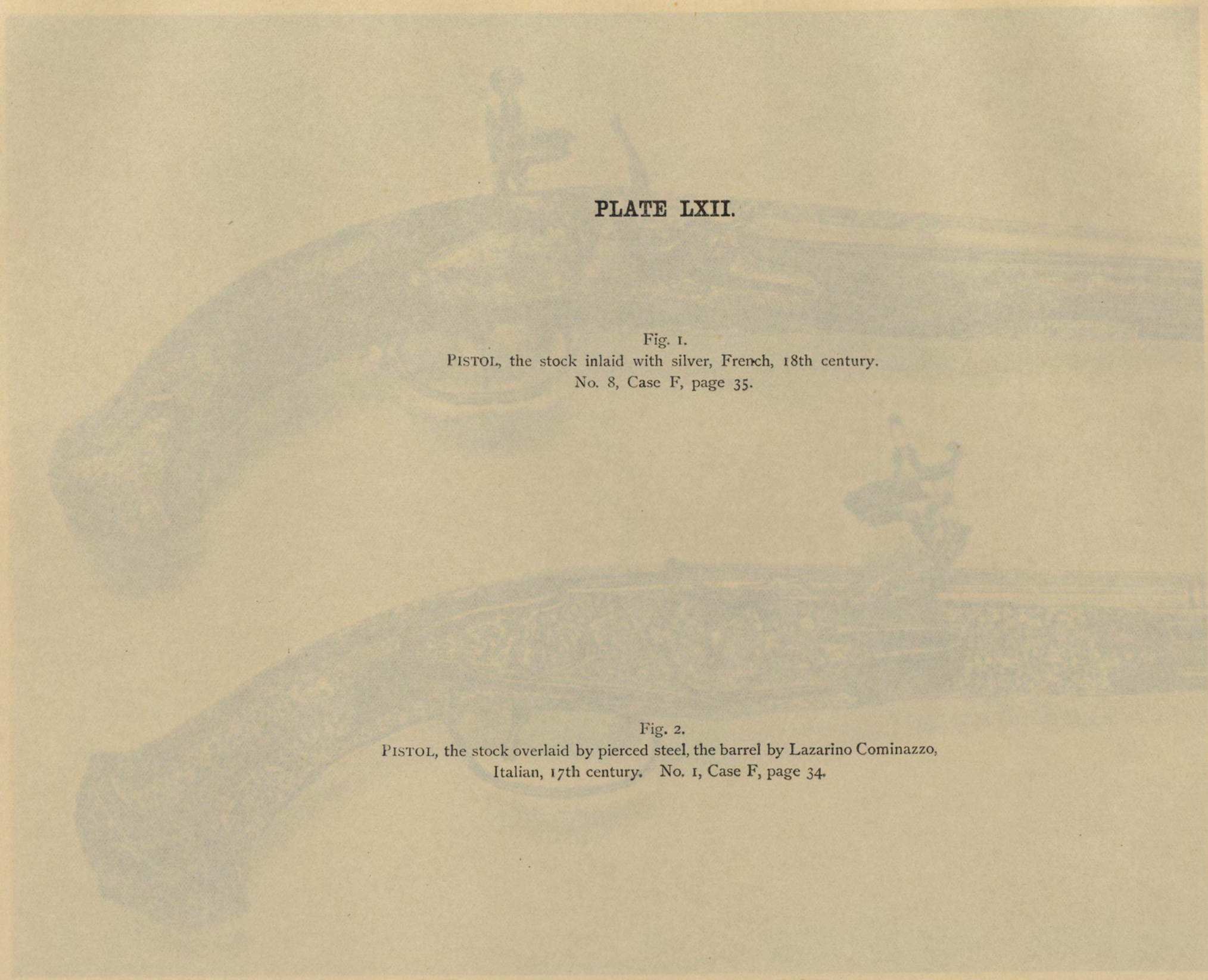


Fig. 1.
PISTOL, the stock inlaid with silver, French, 18th century.
No. 8, Case F, page 35.

Fig. 2.
PISTOL, the stock overlaid by pierced steel, the barrel by Lazarino Cominazzo,
Italian, 17th century. No. 1, Case F, page 34.

Italian, 17th century. No. 1, Case F, page 24.

PISTOL, the stock overlaid by pierced steel, the barrel by Lazarino Comminazzo.

Fig. 3.

No. 8, Case F, page 32.

PISTOL, the stock inlaid with silver, French, 18th century.

Fig. 1.

PLATE LXII.



PLATE LXIII.

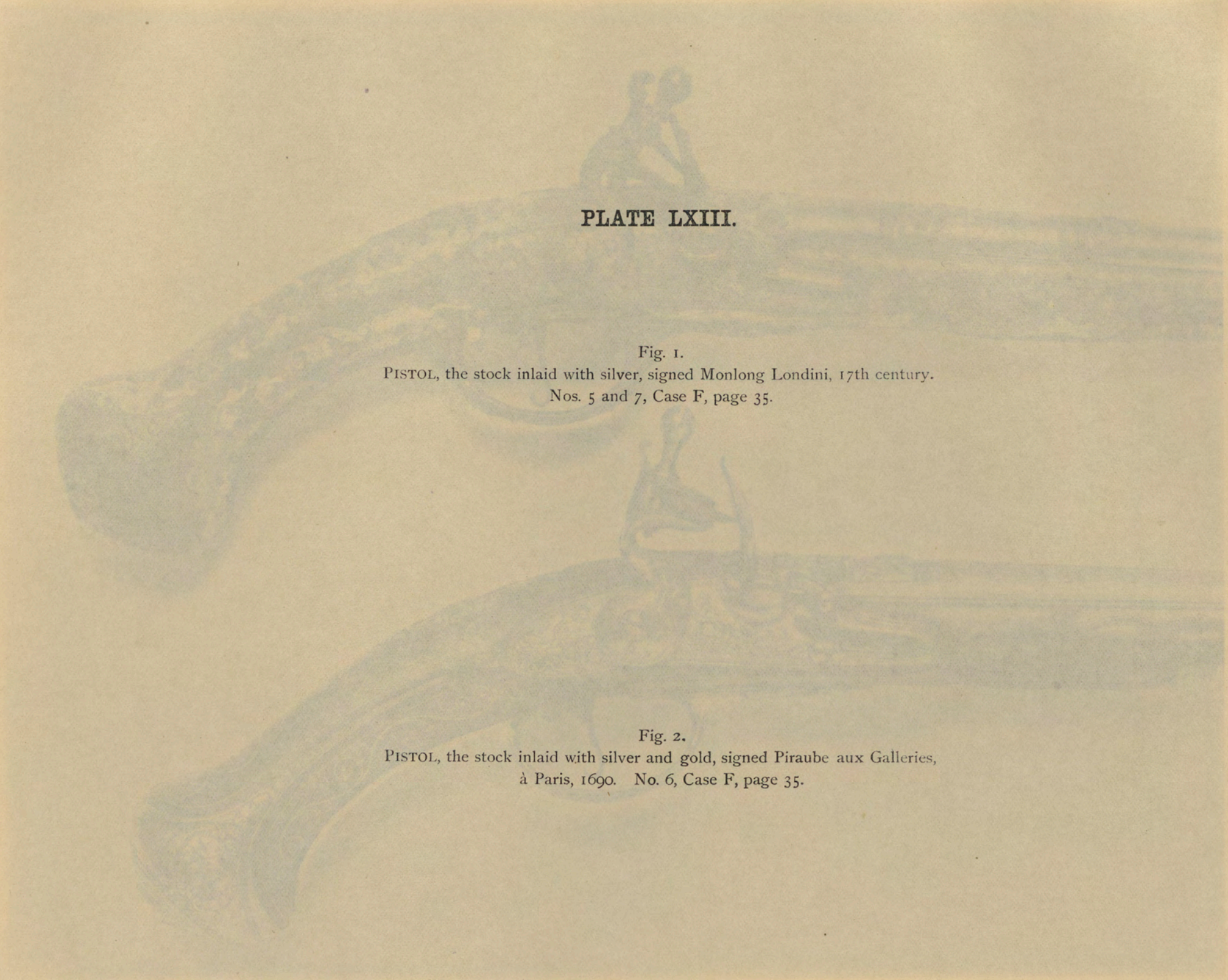


Fig. 1.
PISTOL, the stock inlaid with silver, signed Monlong Londini, 17th century.
Nos. 5 and 7, Case F, page 35.

Fig. 2.
PISTOL, the stock inlaid with silver and gold, signed Piraube aux Galleries,
à Paris, 1690. No. 6, Case F, page 35.

PLATE LXIII.

Fig. 1.

Tazza, the stock inlaid with silver, signed Monlong London, 17th century.
See page 35.

Fig. 2.

No. 2 Case F, page 32.
Salmon's Gold Plate and Gilding Patent Lamps and Candlesticks.



PLATE LXIV.

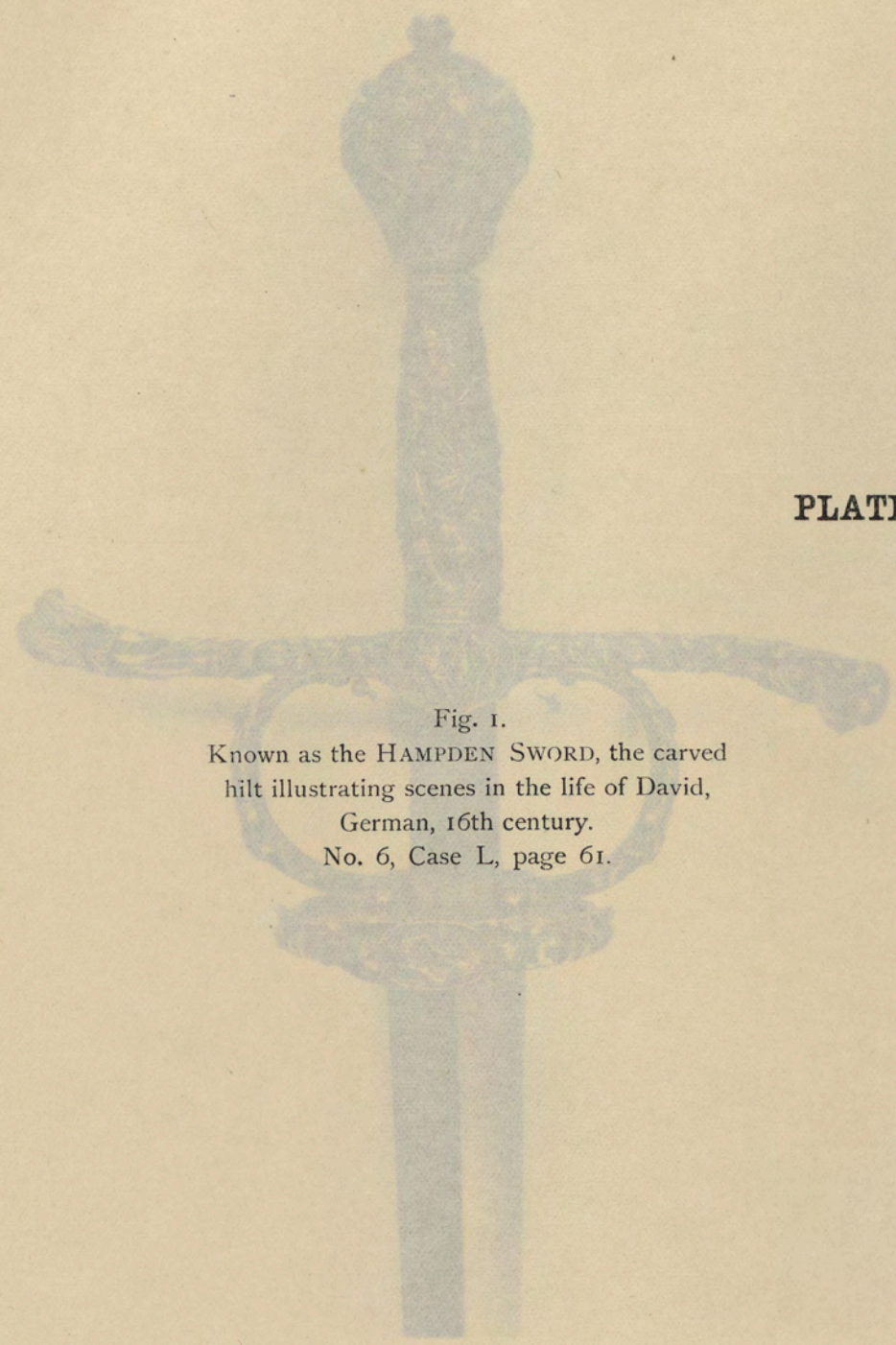


Fig. 1.
Known as the HAMPDEN SWORD, the carved hilt illustrating scenes in the life of David, German, 16th century.
No. 6, Case L, page 61.

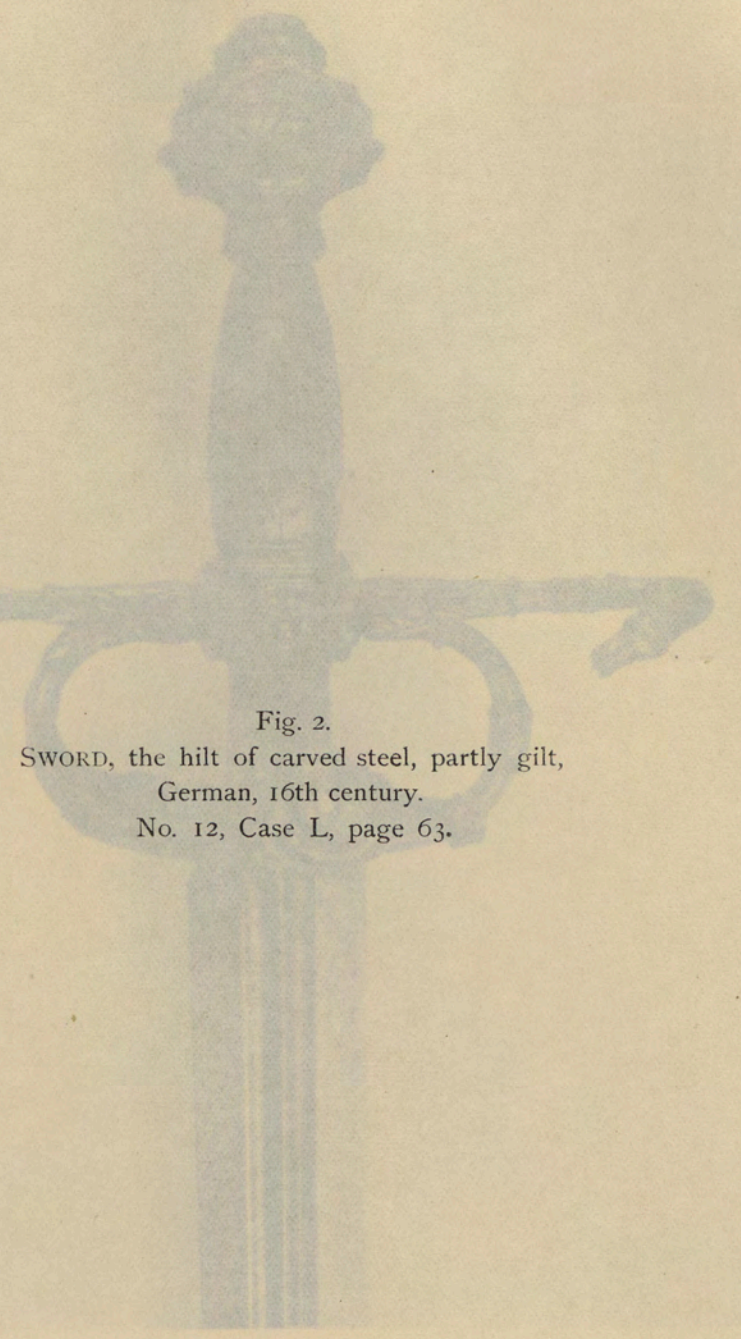


Fig. 2.
SWORD, the hilt of carved steel, partly gilt, German, 16th century.
No. 12, Case L, page 63.

FIG. 1.

SWORD, the hilt of carved steel, hafts, &c.

German, 16th century.

No. 13, Case L, page 93.

FIG. 2.

Known as the HANDFAST SWORD, the carved hilt illustrating scenes in the life of David.

German, 16th century.

No. 9, Case L, page 91.

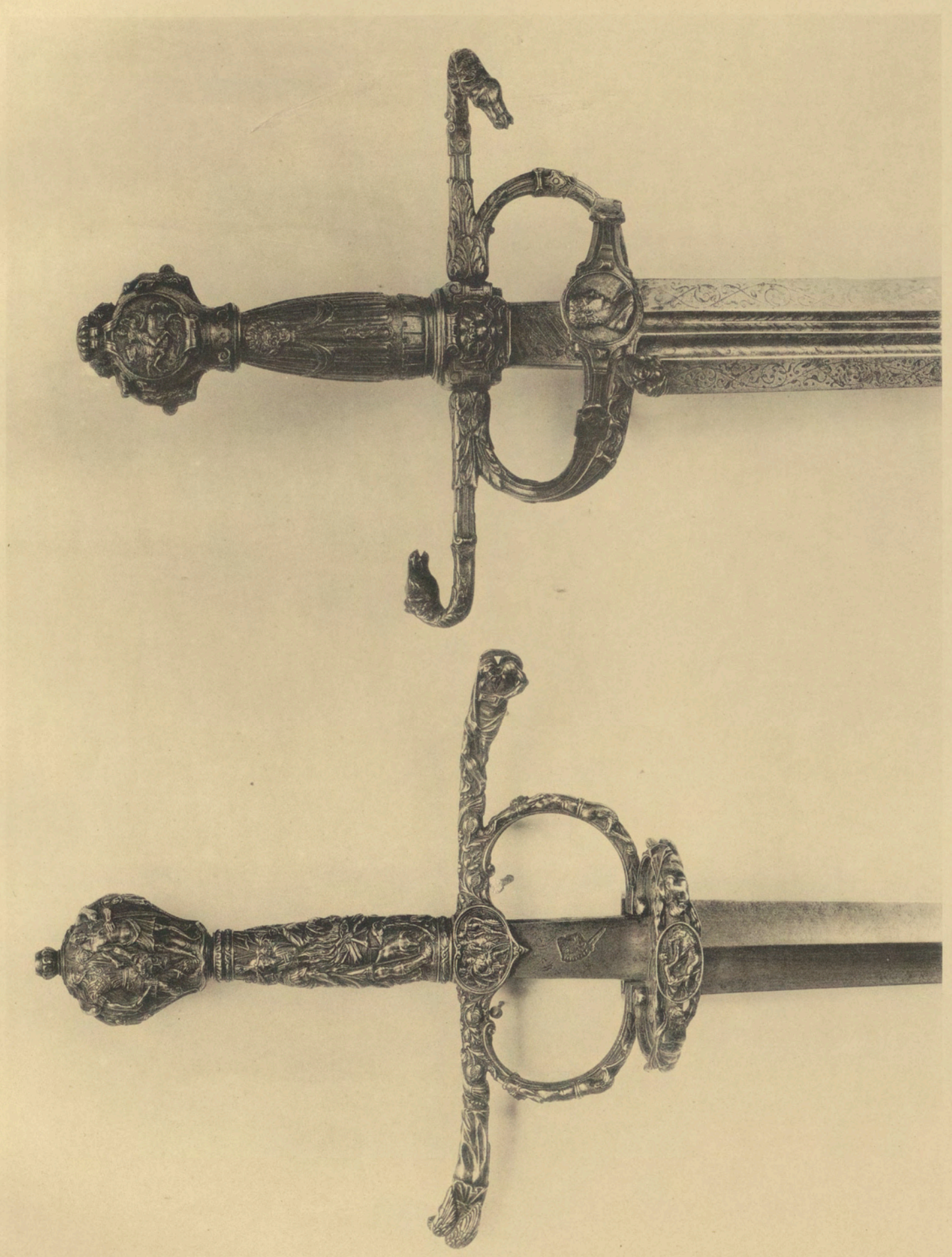


PLATE LXV.



Fig. 1.
SWORD, the hilt of carved steel, partly gilt, Italian,
16th century.
No. 8, Case L, page 62.

Fig. 2.
SWORD, the hilt of carved steel, partly gilt,
Italian, dated 1559.
No. 2, Case L, page 60.

Fig. 1.

SWORD, the hilt of carved steel, hearth, gilt. Italian.

No. 8. Case L. page 80.

Fig. 2.

SWORD, the hilt of carved steel, hearth, gilt.

Italian, dated 1550.

No. 8. Case L. page 80.



PLATE LXVI.

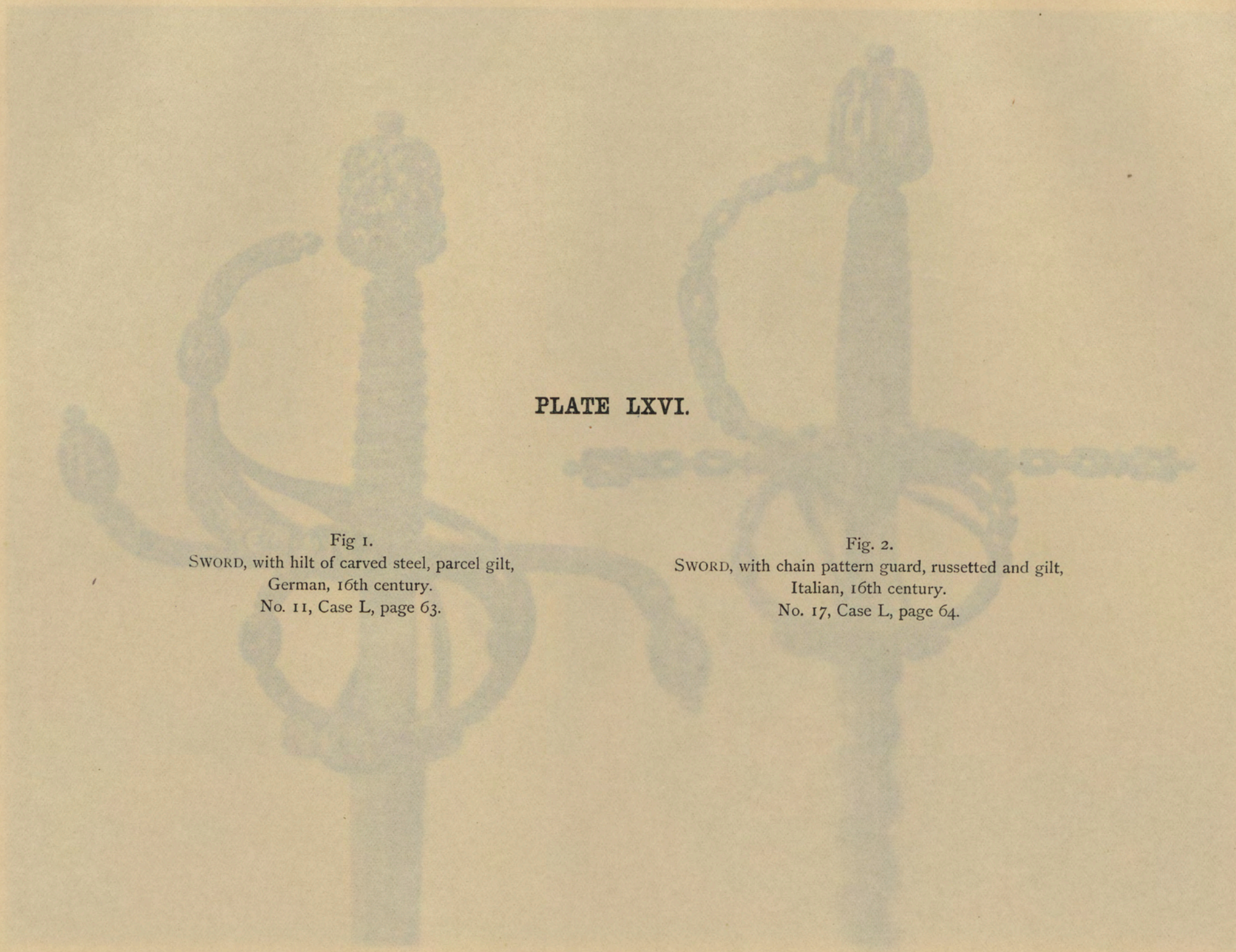


Fig 1.
SWORD, with hilt of carved steel, parcel gilt,
German, 16th century.
No. 11, Case L, page 63.

Fig. 2.
SWORD, with chain pattern guard, russetted and gilt,
Italian, 16th century.
No. 17, Case L, page 64.

Fig. 1.

SWORD, with hilt of carved steel, Pierced Hilt.
German, 16th century.
No. 11, Case I, page 93.

Fig. 2.

SWORD, with chain battery Guard, trussetted and Hilt.
Italian, 16th century.
No. 17, Case I, page 94.

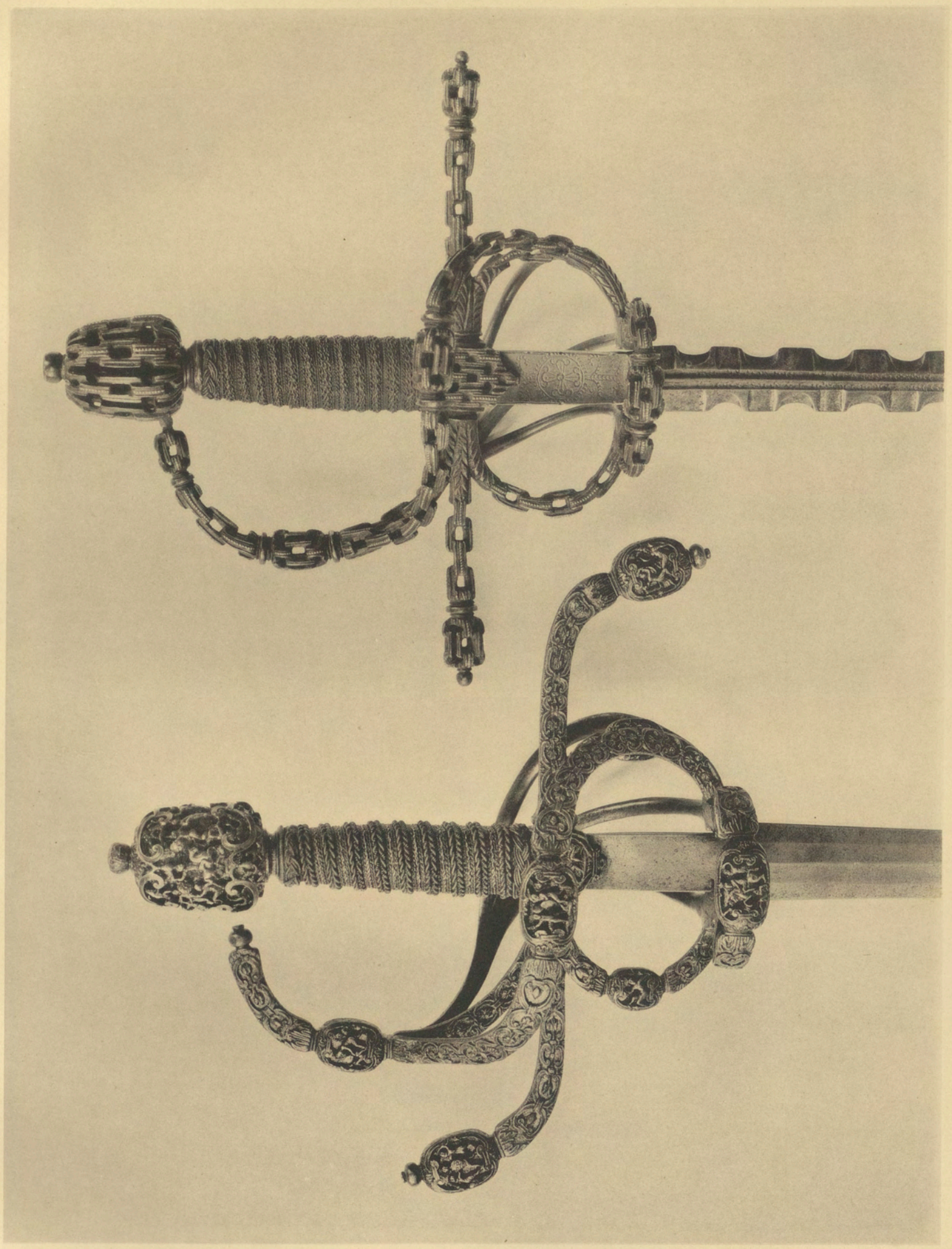


PLATE LXVII.

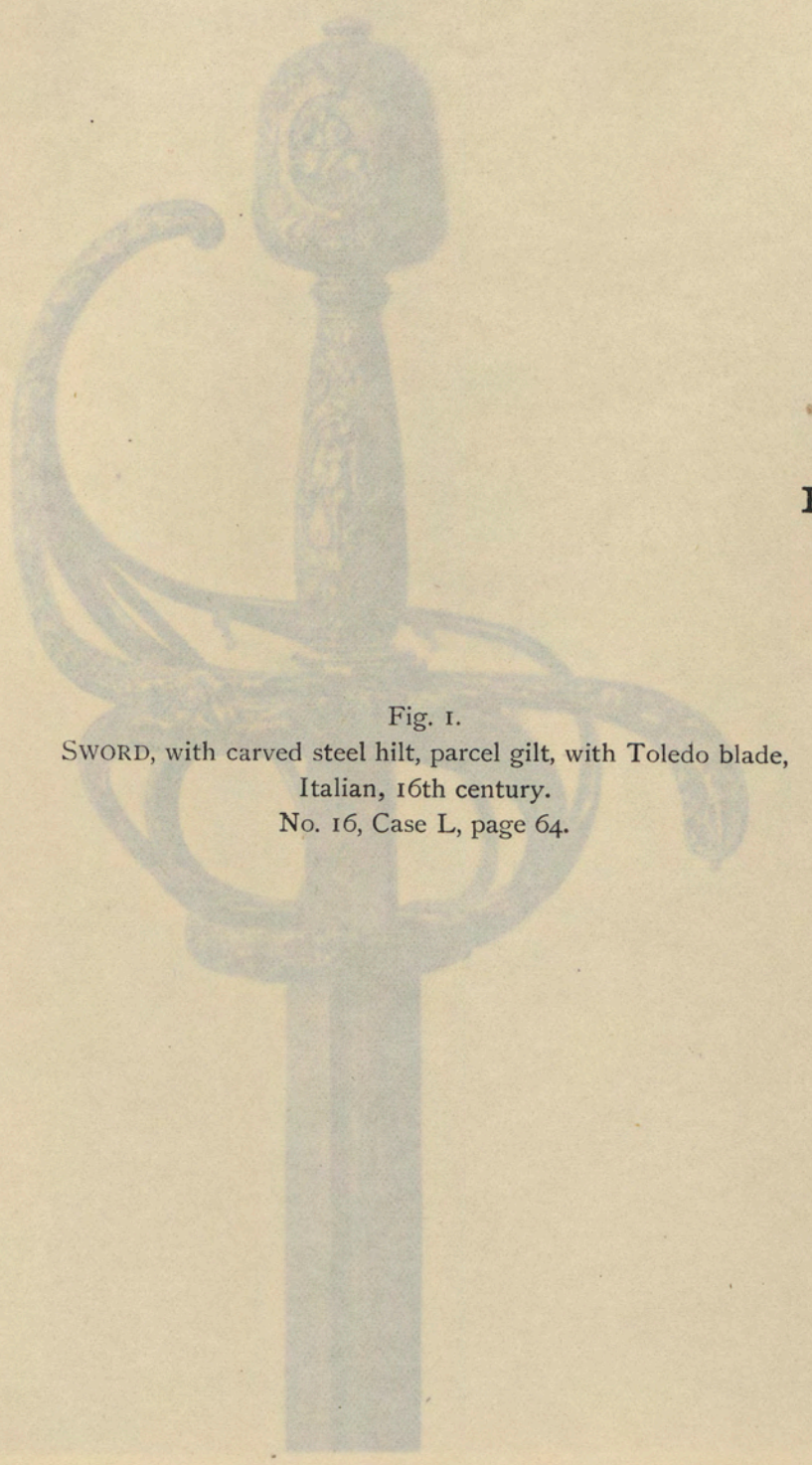


Fig. 1.
SWORD, with carved steel hilt, parcel gilt, with Toledo blade,
Italian, 16th century.
No. 16, Case L, page 64.

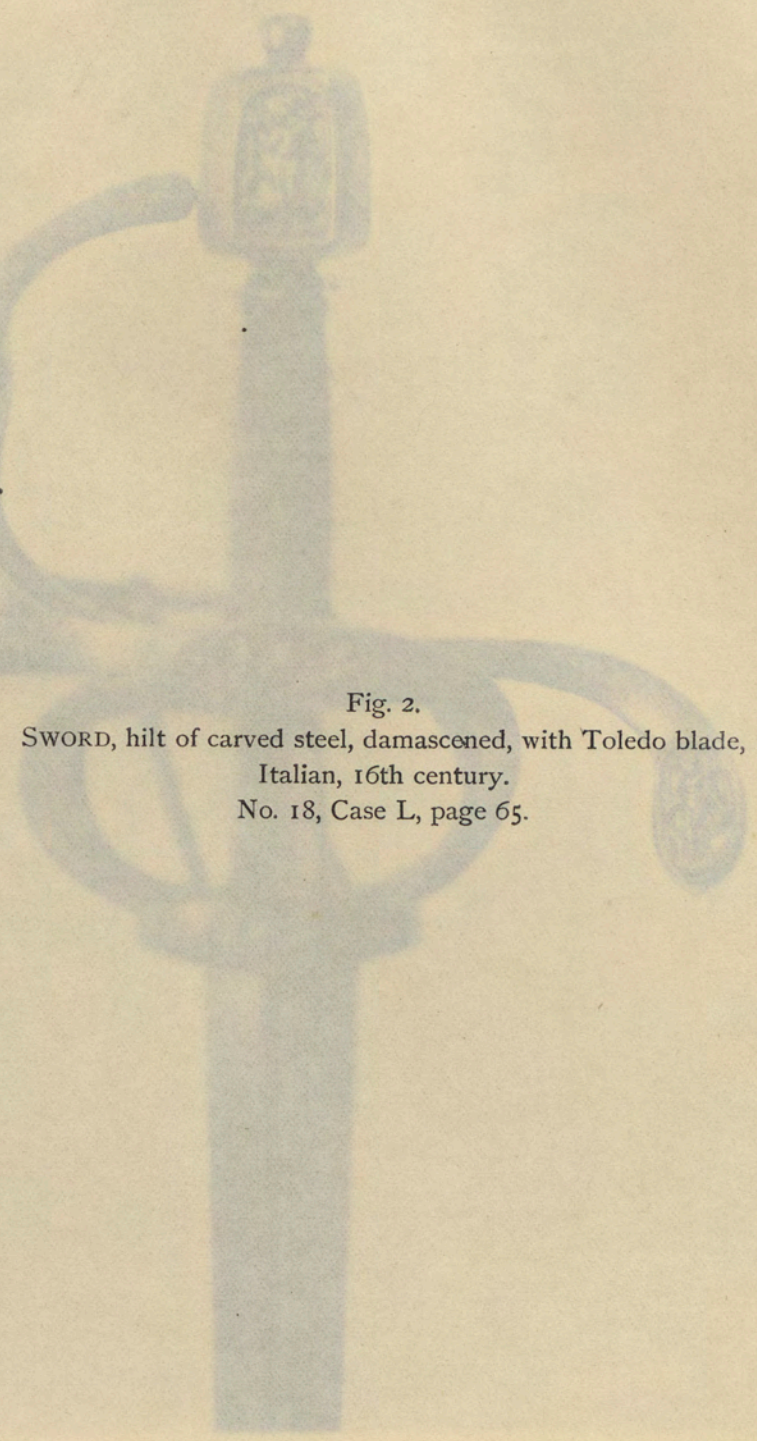


Fig. 2.
SWORD, hilt of carved steel, damascened, with Toledo blade,
Italian, 16th century.
No. 18, Case L, page 65.

Fig. 1.

SWORD, with carved steel hilt, parcel gilt, with Toledo blade,
Italian, 16th century.
No. 16, Case L, page 64.

Fig. 2.

SWORD, hilt of carved steel, damascened, with Toledo blade,
Italian, 16th century.
No. 18, Case L, page 65.

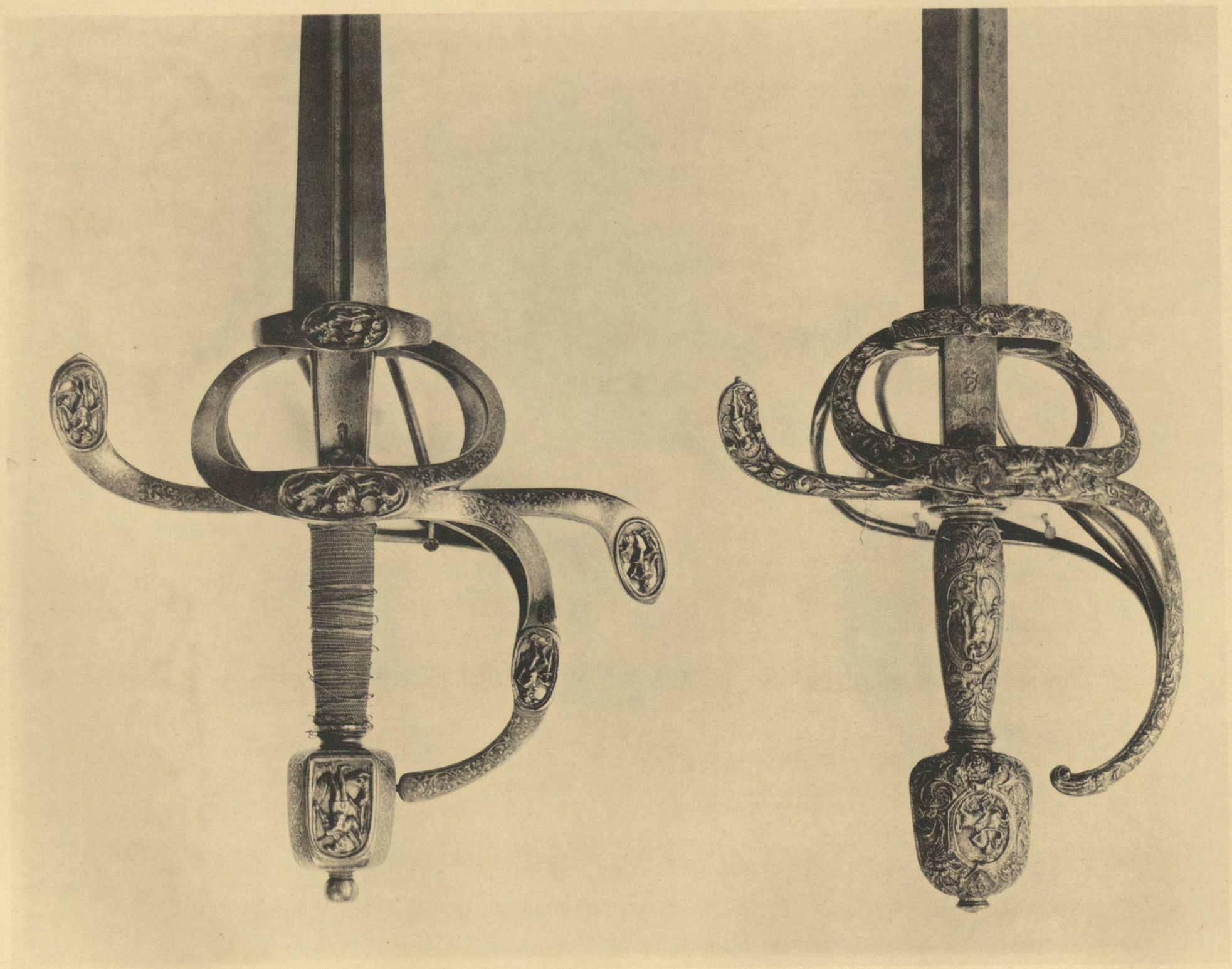


PLATE LXVIII.

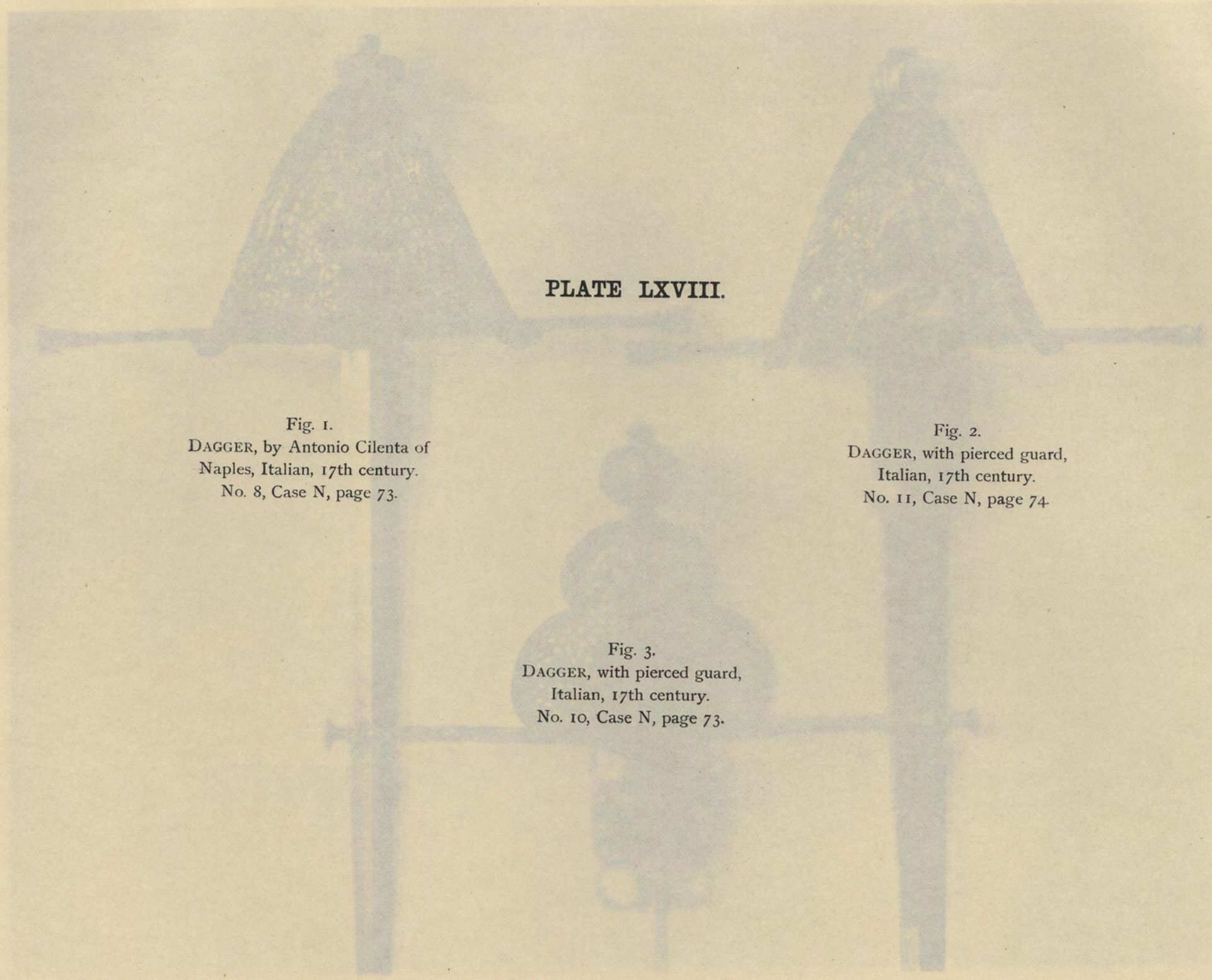


Fig. 1.
DAGGER, by Antonio Cilenta of
Naples, Italian, 17th century.
No. 8, Case N, page 73.

Fig. 2.
DAGGER, with pierced guard,
Italian, 17th century.
No. 11, Case N, page 74.

Fig. 3.
DAGGER, with pierced guard,
Italian, 17th century.
No. 10, Case N, page 73.

PLATE LXVIII.

Fig. 1.
DAGGER, by Antonio Cilenta of
Naples, Italian, 17th century.
No. 8, Case N, page 73

Fig. 2.
DAGGER, with pierced guard,
Italian, 17th century.
No. 11, Case N, page 74

Fig. 3.
DAGGER, with pierced guard,
Italian, 17th century.
No. 10, Case N, page 73.

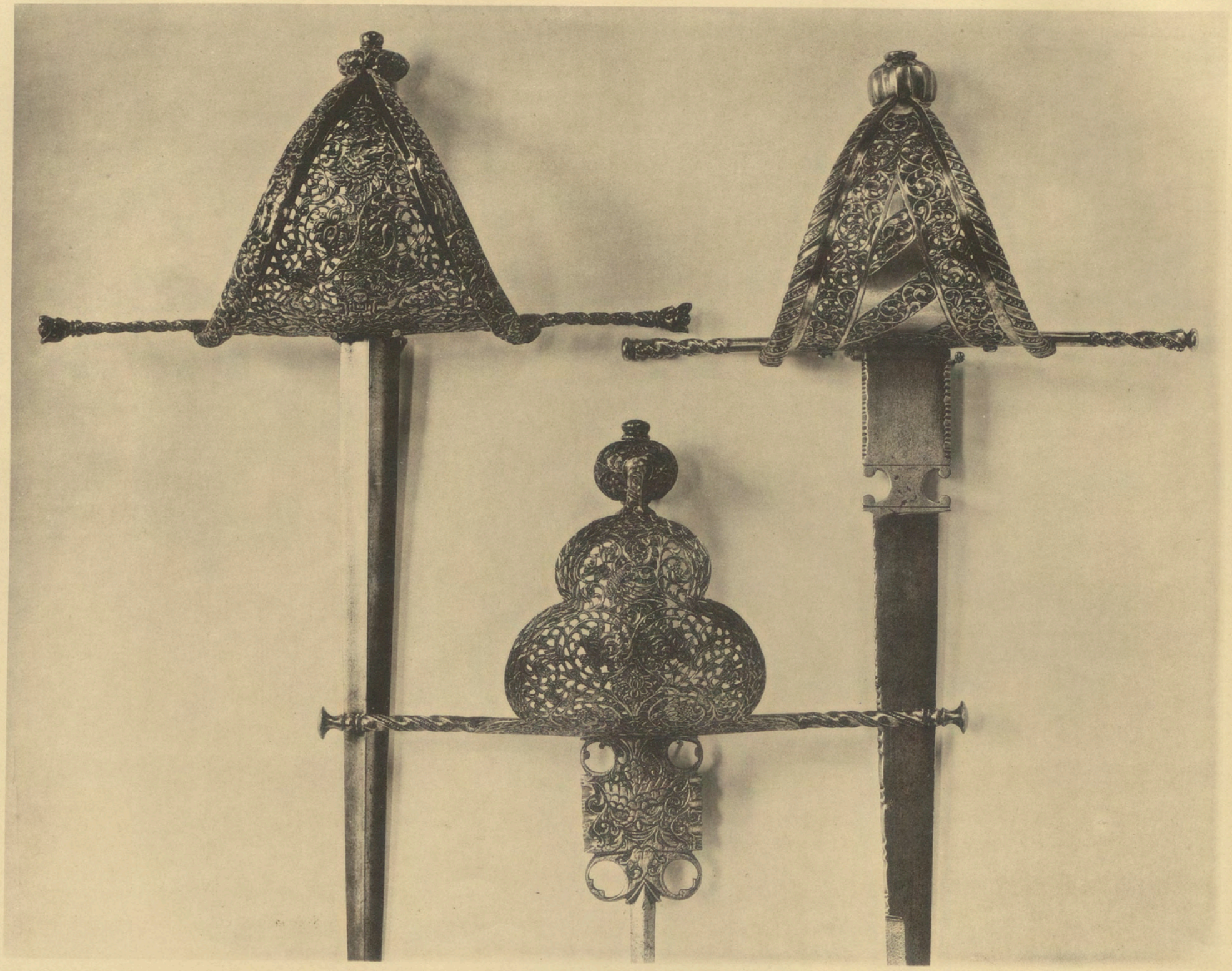


PLATE LXIX.

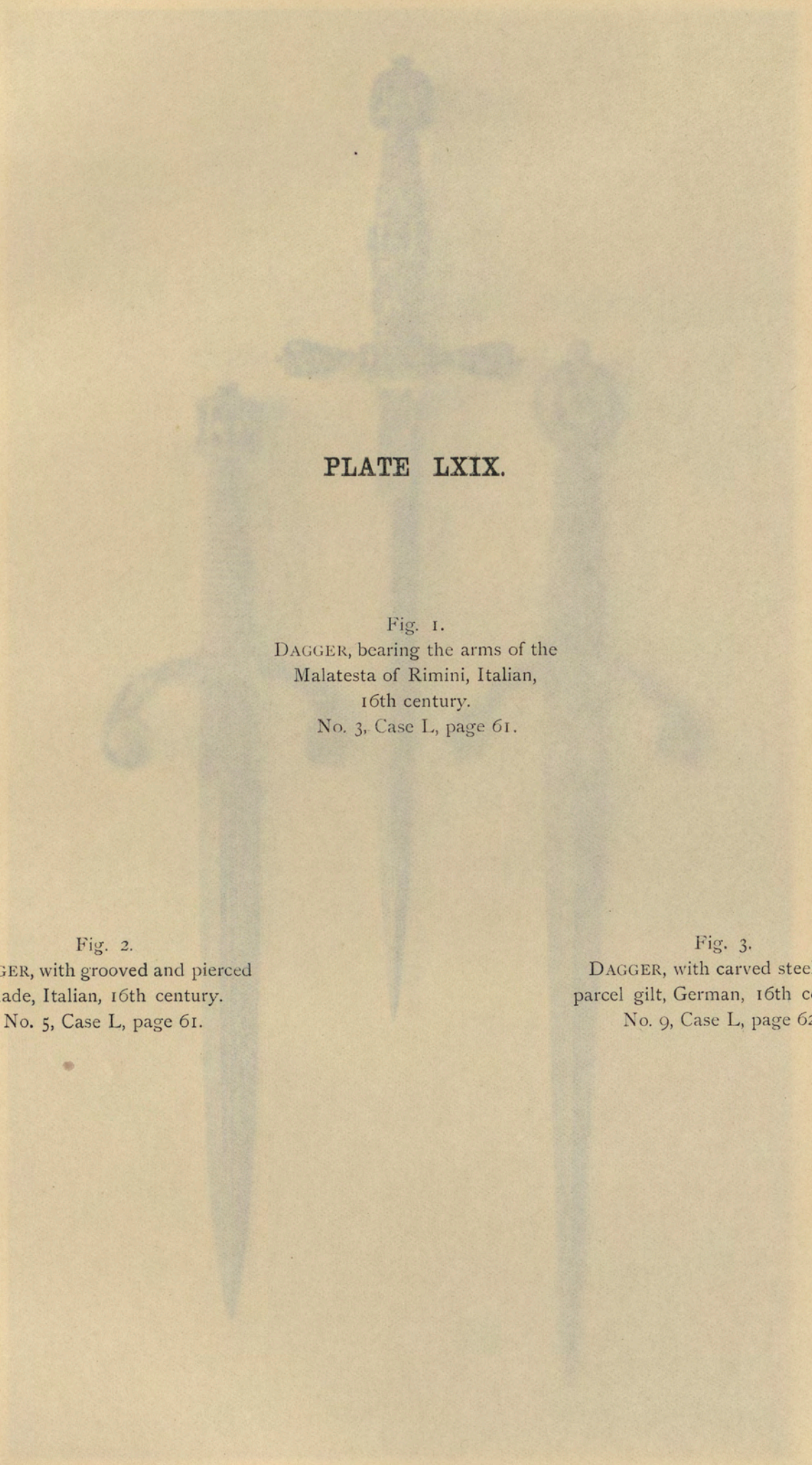


Fig. 1.
DAGGER, bearing the arms of the
Malatesta of Rimini, Italian,
16th century.
No. 3, Case L, page 61.

Fig. 2.
DAGGER, with grooved and pierced
blade, Italian, 16th century.
No. 5, Case L, page 61.

Fig. 3.
DAGGER, with carved steel hilt,
parcel gilt, German, 16th century.
No. 9, Case L, page 62.

PLATE LXIX.

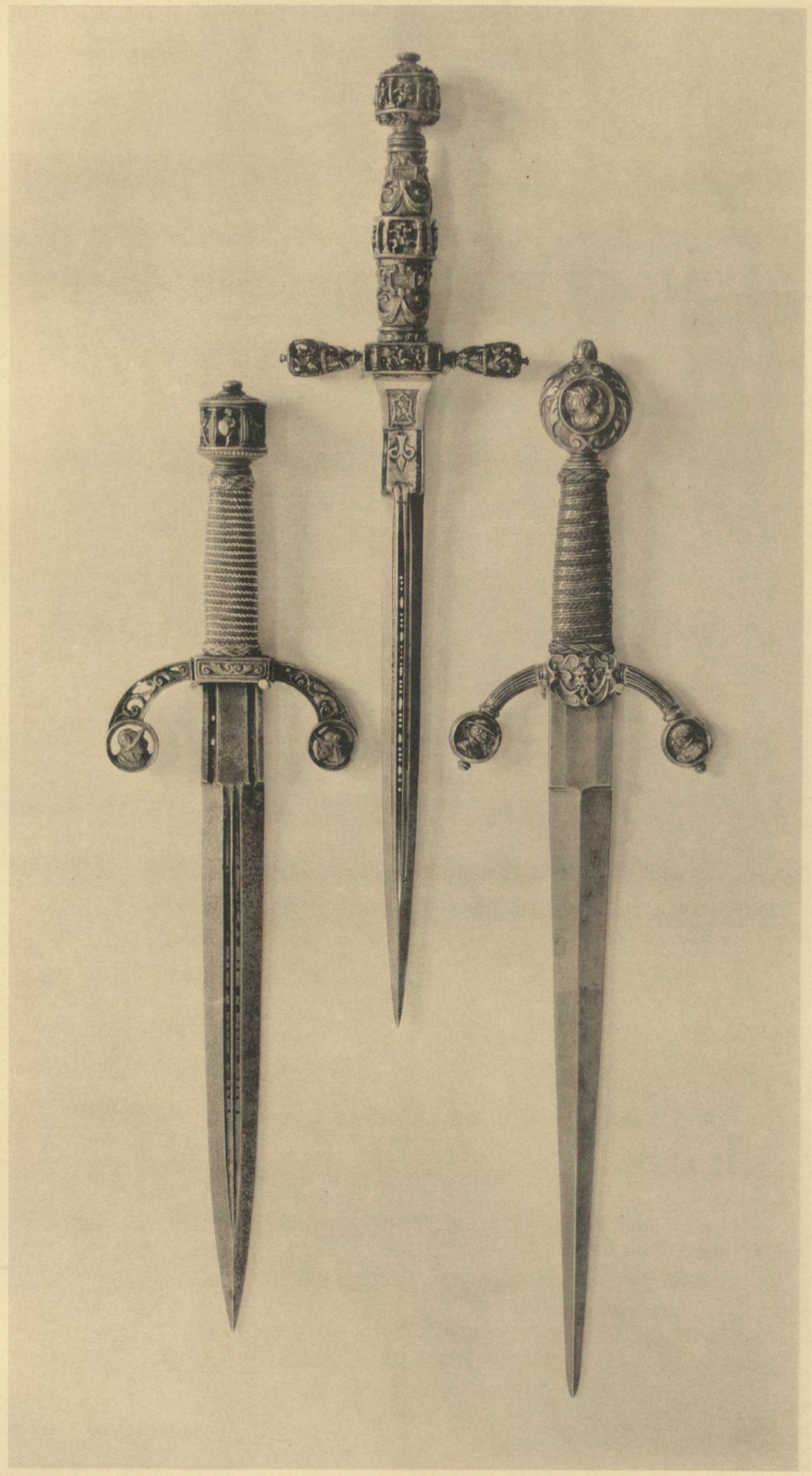


PLATE LXX.

Fig. 1.
DAGGER WITH SHEATH, chased and gilt, French, 16th century.
No. 4, Case L, page 61.

Fig. 2.
DAGGER, with chased and gilded hilt, French, 16th century.
No. 10, Case L, page 63.

Fig. 3.
HUNTING KNIFE, with carved steel and ivory handle, Italian, 16th century.
No. 13, Case M, page 67.

PLATE LXX.

Fig. 1.
DAGGER WITH SHEATH, chased
and gilt, French, 16th century.
No. 4, Case L, page 61.

Fig. 2.
DAGGER, with chased and gilded hilt,
French, 16th century.
No. 10, Case L, page 63.

Fig. 3.
HUNTING KNIFE, with curved steel
and ivory handle, Italian,
16th century.
No. 13, Case M, page 67.



CATALOGUE.

LOCKS.

Case A.

FRENCH LOCKS.

French locksmithing presents, as a whole, the most important group of iron work chiselled and chased from the solid, "*pris dans la masse.*" The finest of the Gothic locks were fixed to chests and presses, and they become elaborated early in the 15th century, when the "*Statuts de Serruriers*" enact that apprentices aspiring to become masters must produce a master-piece lock, which usually took about 2 years to accomplish. These continued to be made of the traditional Gothic forms, by apprentices, until late in the 18th century. Locks cased in embossed sheet iron, with classic designs, were more in vogue under Henri II. and his sons, but with Louis XIII., reputed to have been, himself, an able smith, as well as their great patron, the mounts of locks were again "*pris dans la masse,*" and of very elegant design. Later, they were more often mortised in the wood and the mounts of ormolu. Fine examples of mediæval locks are to be seen in Case A, Nos. 1 to 4, and the later apprentice locks are illustrated by Nos. 5, 6, 7 from the Spitzer and Magniac collections. In the same Case are 4 fine examples of the carved and pierced locks of Louis XIII.

1 Lock, for chamber door; worked by a key from the outside only, and secured by a handbolt within; this latter projecting from the face, and enclosed in a sheath of tracery, the handle being an angel with trumpet, carved in full relief. Above this bolt is a panel enclosing 5 fleurs-de-lis arranged diagonally, and beneath it a larger panel, with figures of St. Peter, St. Paul, and 2 female saints, beneath openwork canopies. Projecting beyond the lock, and forming a background to the bolt handle is a smaller square of tracery, the angle beneath it containing a large fleur-de-lis. Total length 10¼ inches, height 8¼ inches. (*PLATE III.*)

French. 15th century. *Lent by Mr. George Salting.*

2 CHEST LOCK, rectangular, the design consisting of an outer border of fleur-de-lis scrolls, with rosettes and studs at the angles, enclosing an inner space divided into 5 compartments edged with cable twists. In the centre is a shield bearing 3 fleurs-de-lis, and surmounted by a crown concealing the lock; the rest of this compartment, and the whole of that to the right, are filled with scrolls similar to the border. The panel to the left is given up to the hasp, which ends in a rudely carved head, perhaps of a jester, and a pierced branching fleur-de-lis ornament above. The outer compartments each contain a half-round tree trunk, moulded at the ends, which serve as staples to fix the lock. Width 7 inches, height 6¼ inches.

French. 15th century.

Lent by Mr. Leverton Harris.

3 LOCK, for a chest, in form of a folding triptych. The exteriors of the 2 wings bear tracery under canopies, which end in bold finials of foliage carved in high relief. The central panel of the triptych has a Rood, with the Virgin and St. John over a smaller panel, which conceals the keyhole, and bears a royal figure, covering with his mantle 3 smaller kneeling figures. The Rood with its buttresses and canopy are hinged and form the hasp. To the right and left, and beneath, are panels of open tracery. The wings of the triptych also have groups under canopies, on the left the Annunciation and on the right the Adoration of the Magi, both surmounted by flying angels. All the canopies are crocketted, and have elaborately carved finials. The backgrounds and the minor panels below are filled with tracery. Length when open 14½ inches, height 9½ inches. (*PLATE IV.*)

French. Late 15th century.

Lent by Mr. George Salting.

4 CHEST LOCK. In the centre is a richly wrought niche containing a carved rood, on a background semé with fleur-de-lis. Above are the sun, moon, stars and a pelican in her piety. On either side are two buttresses, with niches containing statuettes of the Virgin and St. John. The plate concealing the key-hole at the foot of the cross bears the figure of St. Mary Magdalen. On either side of the central panel are window traceries, with the crown of thorns on one side enclosing I.H.S., and on the other a crown of roses enclosing A.M. Separating the panels are 2 long sinuous tree branches, forming the staples. Below is an emblem of the Trinity, and the inscription Salva nos Criste. Length 7½ inches, and height, exclusive of hasp, 7 inches. (*PLATE V.*)

Flemish. Early 16th century.

Lent by the Victoria and Albert Museum.

5 CHEST LOCK. In the centre, forming the hasp, is an extremely elaborate triple canopy, with lofty pinnacles inclosing tracery; to the left, a female martyr; to the right, a bearded saint. The central figure and device covering the escutcheon plate are lost. The triple canopy is bordered on 3 sides by flamboyant tracery. Salient carved buttresses form the staples securing the lock, outside which are other panels of open tracery. Height 9 inches, width 7 inches. (*PLATE VI.*)

French. Late 15th century. *Lent by Mr. George Salting.*

6 CHEST LOCK, rectangular, the centre compartment, hinged to form the hasp, bears a low canopy, surmounted by a fleur-de-lis, and supported by 2 Corinthian columns. Beneath the canopy is a figure of the Virgin, in high relief, and below this, on the falling flap which covers the key-hole, is a small helmeted figure in low relief, enclosed in an elaborate framework. This terminates in a pine cone, which is moveable and releases the catch that fastens the plate concealing the key-hole. The centre has, on 3 sides, a narrow border of tracery, beyond which are panels of flamboyant design, pierced in 3 thicknesses of plate, on a gilt ground. Above, on either side, are small equestrian bas-reliefs on gilt grounds. The capitals and bases of the columns and panel behind the Virgin are also gilt. Height 9½ inches, width 4¾ inches. (*PLATE VII.*)

French. Dated 1589. *Lent by Sir T. G. Carmichael.*

7 CHEST LOCK. The centre compartment is hinged, and contains an openwork canopy, with tracery, flying buttresses and pinnacles projecting an inch beyond the face, and supported by 2 massive buttresses. Under the canopy is a rood, and below this a small figure of St. James, masking the key-hole. A border of tracery, with 2 minor buttresses, separates the centre on 3 sides from the outer panels of flamboyant work. All the tracery is formed of half-round wire, over 2 thicknesses of pierced plate, on a red ground. The whole has been gilt or partially so. Height 10 inches, width 7¾ inches.

For the key, see No. 10, Case B.

From the Magniac collection. Engraved in "Choice Examples of Art Workmanship."

French. 16th century. *Lent by the Birmingham Art Museum.*

8 CHEST LOCK. The design is formed of 2 Doric columns supported by console brackets, bearing a classic entablature, with interrupted pediment. Over this is a shield, bearing a lion rampant below 3 fleurs-de-lis, and between the columns, upon a panel concealing the key-hole, on a low pedestal is a misshapen figure with serpent locks, holding up a flaming heart in the right hand, while a serpent twines round the wrist of the other. The back is covered by a pierced plate of elegant design comprising a monogram, C R reversed.

French. 17th century. *Lent by Mr. George Durlacher.*

9 Rim Lock, upright, with 3 bolts. The face is engraved with a basket of fruit, foliated ornaments and scrolls, beneath which is a fine mask carved in full relief upon an applied plate of pierced and engraved foliage. The sides are engraved with scroll work, the top with terminal female figures. The mechanism at the back is concealed by 3 pierced and engraved panels, with grotesque female figures and other ornament hidden beneath a pierced back plate, also engraved with figures and floriated ornament, and the initials H.M. Height 7½ inches, width 3½ inches. (*PLATE XV., Fig.* 1.)

For the key, see No. 26, Case B.
From the Bernal collection.
French. Early 17th century.
Lent by the Victoria and Albert Museum.

10 Rim Lock and Key. The front bears a central panel of architectural design, supported on either side by fluted Ionic columns, enclosed within a finely moulded border; there is also a coat of arms, in high relief, supported on either side by rampant lions, and surmounted by a crown, with 2 cornucopiæ on the architrave. The two side panels contain pierced scrolls of oak and laurel branches, the one on the right opening by touching the spring in the right capital, while a spring in the centre of the left-hand capital causes the front to fall, disclosing the key-hole. The key is chiselled, and pierced with interlaced designs.

French. 17th century. *Lent by Mr. Alfred D. Acland.*

11 Rim Lock, rectangular, the design of 3 unequal panels of pierced strap-work, the centre within a wide moulded frame, concealing the key-hole. These are framed in a rich double border of pierced work mounted on a $^{3}/_{16}$ inch plate. The mechanism works 3 lock and 2 latch bolts. Length 7½ inches, height 4⅛ inches. (*PLATE XV., Fig.* 2.)

For the key of this lock see No. 4, Case B.
Signed Michiel Macquet, 1541.
French. 16th century. *Lent by Mr. Charles Butler.*

11a Rim Lock and Key. Rectangular, the front engraved with a pierced and chased escutcheon, appliqué, of 2 dragons addorsed, with scrolled tails. The engraving is a scrolled design comprising monkeys, eagles, masks, &c. The mechanism works 2 spring bolts. The key is formed of 2 griffins addorsed ending in scrolls, the neck a Composite capital, the stem trefoiled; the bit with thin meandering wards, connected in front. Length 6¾ inches.

Signed D. C. Du Feyil.
French. 16th century. *Lent by Mr. Sydney Vacher.*

GERMAN LOCKSMITHS' WORK.

Though superior to Italian, the German locksmith's work was never of a very high order, except mechanically. The designs are distinguished by quaintness rather than by artistic excellence, and only a few specimens, two however of unusual merit, are exhibited.

12 LOCK, splayed at the end, decorated on the surface with an appliqué of interlaced scrolls, bevilled to an edge, issuing from 2 trumpets, in relief. Underneath is a rich scroll and arabesque design, comprising the Imperial eagle, which is also repeated on a plate at the back; the margins are moulded. The lock is a spring one, shooting 4 lock and 2 latch bolts, and worked by 3 fixed handles, besides a key. Length 14 inches, greatest width 11 inches. (*PLATE XIV.*)

German. 16th century.

Lent by the Birmingham Art Museum.

13 PADLOCK, of arabesqued outline, the surfaces entirely covered with exceedingly fine etchings of straps and scroll-work ornaments. The keyholes are protected by rectangular falling plates. Height 6 inches, width 4¼ inches, and depth, from back to front, 3½ inches.

German. 16th century.

Lent by Mr. George Salting.

14 KEY. Bow, an open arabesqued design, pierced from a blank, $^{5}/_{16}$ inch thick; neck short, moulded, pipe hollow with 6 flutings, 2 of them rounded, the rest angular; bit with wards of Greek fret design, repeated 8 times. Length 8¼ inches.

German. 16th century.

Lent by Mr. Charles Butler.

15 KEY. Similar to the last, but with round pipe, and 5 rows of oblique frets on the bit. Part of the lock receiving the key is exhibited. Length 7¼ inches.

German. 16th century.

Lent by Mr. Charles Butler.

16 HANDLE. A compressed wreath of twisted branches, 8 inches in diameter, upon a circle of pierced tracery, 7 inches in diameter. From the Soltikoff collection.

German. 15th century.

Lent by the Victoria and Albert Museum.

17 LOCK PLATE AND HASP, oval, of a form in vogue under Henri II., richly engraved all over with an arabesqued Renaissance design.
French. 16th century.
Lent by Mr. Max Rosenheim.

ENGLISH LOCKSMITHS' WORK.

English locks, previous to the accession of Henry VIII., are rarely elaborately decorated, the majority simply bearing a foliated guide to the keyhole. During his reign, and later, they assume a Flemish character, with more or less rude tracery and buttresses. An unusually decorative specimen is shown in the collection, No. 18, comprising the Royal Arms and supporters. The scarcity of locks with the Royal Arms of England of the Tudor period, contrasted with the large number bearing those of France, appears, in part at least, due to the fact that Henry VIII. was accompanied, when travelling, by a lock-keeper with a special lock, which was affixed to the door of his apartment wherever he rested. The later locks were more often decorated with pierced and chased, or engraved, brass, than with steel, and are scarcely represented in the collection. A singular one in Case D, lent by Her Majesty, discharged 2 pistols at any person tampering with the false escutcheons on either side of the real key-hole.

18 LOCK AND LOCKING-BOX, of pierced and chiselled iron, gilded. In the centre panel is the Royal Arms, upon an inverted shield, with 2 Tudor roses beneath, and the dragon and greyhound supporters on either side, under tall pinnacled canopies. Above the shield is a semicircular panel, with a moulded base and rope edge border enclosing an ape's head, which, being pushed to one side, releases a catch permitting the shield to fall and disclose the key-hole. The rest of the design consists of 4 vertical panels of various geometric tracery patterns, pierced out of 2 thicknesses of sheet metal, with rope borders; together with 2 salient twisted and moulded buttresses. The locking-box is similarly decorated. There are 2 bolts, one worked from the front key-hole, and the other from a second key-hole in the back, but they can be made to work together by the insertion of a peg. A strong spring holds one of the bolts back which can apparently be acted on by moving the canopies over the Royal supporters. Length, including the locking-box, 15½ inches, height, 9 inches. (*PLATE VIII., Fig.* 2.)
English 16th century.
Lent by the Royal Female Orphan Asylum, Beddington.

19 ALMS BOX, of chiselled iron, 4-sided, on small moulded feet, the front and back decorated with 3 lions passant, 1 fleur-de-lis and 2 rosettes below a crocketed arch, with a large moulded and foliated finial, 2 other fleur-de-lis on either side. The ornaments under the arch are omitted in the side panels, the spaces being occupied by staples, through which cords could be passed to render the box portable. There are buttresses at the angles, and a cresting of pierced trefoils, now much damaged. The money slit is at the top. Height 5½ inches, diameter 3 inches. (*PLATE VIII., Fig.* 1.)

English. 16th century.

Lent by Mr. George Haité.

NOTE.—Other English locks will be found in Case D.

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20 KNOCKER, in form of a canopied niche, the cove a trefoil scollop shell surmounted by pierced scroll work and small finial. The supports are Ionic pilasters, with small canopies in the front, one over a figure in the costume of a lansknecht, the other over a female holding a salver, upon baluster-shaped and moulded pedestals; between there is a background of pierced and carved foliated ornament. The striker is richly worked with a kneeling figure upon a bracket, under a canopy with 2 dolphins, &c., and a finely moulded pendant ornament below the hammer. Length 15½ inches. (*PLATE XII., Fig.* 2.)

Flemish. 16th century.

Lent by the Victoria and Albert Museum.

21 KNOCKER, in form of a boy, in full relief, holding a tablet lettered SALVE under a canopied niche, with a circular projecting head, architecturally moulded, with cherubs' heads and drop pieces, tympana enclosing busts, in full relief, with moulded pinnacles and pendants; surmounted by a domed tempietto, covered with scalework over a frieze of rams' heads, supported on balustered pillars, sheltering an altar with flame. The ceiling of the canopy is an elaborately scrolled pendant, and the supports balustered pillars carved with acanthus. The pedestal base is as richly decorated as the canopy. Height 14½ inches. (*PLATE XII., Fig.* 1.)

Spanish. 16th century.

Lent by the Victoria and Albert Museum.

22 HANDLE AND PLATE; the handle a ring of 4 strands of iron knotted together and bound by moulded collars. The plate is bossed out in the centre, and pierced with a fleur-de-lis and tracery behind.

French. 16th century.

Lent by Mr. A. Casella.

23 PORTABLE LECTERN, rectangular, the stand in form of a crenelated building with turrets at the angles, and smaller turrets breaking up the pierced border which comprises shields of Castille and Leon, guichets, and port-cullised doorways. On the sloping desk is a panel, divided diagonally into spaces filled with thistle ornaments and the arms of Castille and Leon in centre, with a pierced and inscribed border. Length 18 inches, width 15½ inches.

Lent by Sir J. C. Robinson.

24 CHEST LOCK, small rectangular, engraved, mounted on a richly-pierced plate of flamboyant design. A large hasp is also richly worked, and pierced, with a raised eagle of carved work and rosettes and studs. The hasp measures nearly 1 foot each way, and the lock and plate 7¾ inches.

Spanish. 16th century.

Lent by Mr. C. Krall.

25 KEY. Bow, pierced and chased in scroll and acanthus leaf design on a ball, from a blank ⅜ inch thick, the neck a moulded boss, pipe round; bit skeleton. Length 7 inches.

German. 17th century.

Lent by Mr. T. R. Buchanan, M.P.

26 KEY. Bow, parcel gilt, of pierced scrolls and acanthus leaves on a flattened and engraved ball; neck, moulded and chased with leaves; pipe, triangular, with rectangular front; bit, shortly combed with narrow meandering wards in the French manner. Length 6½ inches.

German. 17th century.

Lent by Mr. Jerdone Braikenridge.

27 KEY. Bow, inverted heart shaped, looped at the top, filled with tracery of bent ironwork; neck moulded, stem piped, triangular; bit hollow, with rectangular wards. Length 7 inches.

Italian. 16th century.

Lent by Mr. T. Whitcombe Greene.

28 A SIMILAR KEY, but with trefoil stem and grooved bit.

Italian. 17th century.

Lent by Mr. T. Whitcombe Greene.

KEYS.

Case B.

FRENCH KEYS.

In French Mediæval locks the entrance was always carefully concealed from all but the initiated, and the key, it may be assumed, was not left in the lock to give the secret away. The bows are therefore relatively plain, yet not devoid of artistic feeling. It does not appear that even the keys of towns, citadels, or great religious establishments were of elaborate design prior to the 15th century; but when, later, they figured more often in public ceremonials, or were given over to the guardianship of great personages, they probably became enriched.

Perhaps the finest French Gothic key in existence is No. 6, Case B. It belongs to the elaborate type in form of a 4 or 8-sided openwork turret, tapering towards the base, and seated on a disk filled with tracery, which rests upon an oblong table, below this being the short cylindrical stem, and the bit, shredded like a comb. This form, well illustrated in the Collection, recalls the earlier thistle-shaped bow and became the recognised pattern set to aspiring apprentices by the Guild of Locksmiths until nearly the close of the 18th century.

Few fine French keys of Classic design are older than Charles IX., said to have been himself a skilful ironworker, who constituted the chasers and damasceners into a distinct corporation. The fact that his brother, Henri III., allowed his mignons to carry keys admitting to the private apartments, led to the production of a number of keys of the most magnificent and costly character, which were gilded and worn ostentatiously at the girdle. They are worked with such marvellous skill that Mathurin Jousse, a locksmith who wrote in 1627, when the French were still unrivalled workers, actually imagined that they must have been cast by some lost process. The superb keys, Nos. 16 and 20, may have belonged to the series, while the still finer one, No. 18, made presumably for the Queen Mother, must have been produced to rival them. The demand for costly keys did not cease till well into the 17th century, towards the end of which less expensive English keys became the fashion. Some very elegant steel keys were, however, produced in France, under Louis XV. and Louis XVI., several good examples being in the Collection.

1 KEY, the bow a flat disk with raised edges, bearing on either side a rudely chiselled grotesque mask, the neck swelled, but depressed in the centre, with 4 projecting apes' heads carved in full relief at the angles; the stem cylindrical, the bit grooved beneath, with 3 circular-headed rectangular wards. Length 5¾ inches.

French. 15th century.

Lent by Mr. T. R. Buchanan, M.P.

2 KEY, the bow in form of an inverted heart, flanked by 2 crockets and rising to a point terminating in crockets, and inclosing a branch of 3 trefoils The bow is seated on a horizontal cylinder, ⅜ of an inch in diameter and ¾ of an inch long, the ends filled with tracery, which is attached to the cylindrical pipe and bi-symmetrical bit, toothed, and with rectangular wards. Length 2¼ inches.
French. 15th century.
Lent by the Victoria and Albert Museum.

3 KEY, the bow thistle shaped, consisting of a high crown with fleurs-de-lis finials, over a circle containing a single fleur-de-lis. The neck an oblong table ⅞ of an inch deep, the pipe short and cylindrical, the bit combed with small rectangular wards. Length 3 inches. (*PLATE XVI., Fig.* 2.)
French. 15th century.
Lent by Mr. Max Rosenheim.

4 APPRENTICE KEY, the bow thistle shaped, the upper part with 4 pierced sides tapering downwards, with a moulded top, over a disc of tracery. The neck an oblong table, 1¼ inches from back to front, the pipe short and cylindrical, the bit combed, containing 20 teeth and 17 rectangular wards in 3 rows. Length 6 inches. This key fits Lock No. 11, Case A.
French. 16th century. *Lent by Mr. Charles Butler.*

5 APPRENTICE KEY, like No. 4, the top domed and surmounted by a knob, the tube 1⅜ inches deep. Length 5¼ inches. (*PLATE XVI., Fig.* 4.)
French. 17th century. *Lent by Mr. Whitcombe Greene.*

6 KEY, the bow a lofty pinnacled and buttressed Gothic building, 4-sided, standing upon a horizontal cylinder ¾ inch diameter and 1¾ inches long, the ends of which are filled with wheel-tracery, and the sides carved with foliage; the neck is 4-sided pierced with small traceried windows, the stem short and cylindrical; the bit forms a comb of unusual construction. Length 5½ inches. (*PLATE XVI., Fig.* 3.)
French. 15th century. *Lent by Mr. D. M. Currie.*

7 APPRENTICE KEY, the bow thistle-shaped, 4-sided, tapering downwards, the sides pierced and the top domed, ending in a small terminal of 4 masks. The bow is seated upon a wheel with a tracery centre and a mask on either side of the circumference. The neck is an oblong box with pierced sides, and the pipe cylindrical; the bit is combed, with 2 rows of rectangular wards. Length 6¾ inches. (*PLATE XVI., Fig.* 5.)
French. 17th century. *Lent by Mr. George Salting.*

8 APPRENTICE KEY, similar to but less richly worked than No. 7; the top open, the table 1⅛ inches deep and pierced. The stem consists of 2 concentric pipes and the bit is combed with 5 elongated symmetrical wards. Length 3⅛ inches. (*PLATE XVI., Fig.* 1.)
French. 16th century. *Lent by Mr. T. Foster Shattock.*

9 APPRENTICE KEY, like the above, the top closed, surmounted by a tazza-shaped knob; the table 1⅛ inches deep, unpierced. Length 4⅝ inches.
French. 17th century.
Lent by Mr. W. Jerdone Braikenridge.

10 APPRENTICE KEY, the turret hexagonal, pierced, with a carved hound's head at the apex, the disk half an inch deep, filled with tracery, the neck an oblong table, 1 inch from back to front, pierced and moulded, the pipe of 2 concentric tubes, the bit of 17 teeth and 3 rows of wards. Length 3½ inches. Opens Lock No. 7.
French. 16th century. *Lent by the Birmingham Art Museum.*

11 KEY, the bow of 2 inverted dolphins, facing a spindle surmounted by a small finial, the neck with quadrangular architectural mouldings, and the stem short and cylindrical, the bit toothed, with rectangular wards. Length 3¾ inches.
French. 17th century. *Lent by Mr. Whitcombe Greene.*

12 KEY, the bow of 2 hippogriffs, addorsed, with light scrolls and festoons between and a moulded table bearing leafy ornament above. The neck is a Composite capital, the stem triangulated, the bit toothed with thin meandering wards. The key fits a plain steel case for the pocket. Length 6½ inches.
French. 16th century.
Lent by Mr. W. Jerdone Braikenridge.

13 KEY, the bow fashioned of 2 terms with griffins' heads, addorsed, with scrolls and a pedestal in the centre, ending above in a small terminal vase. The neck is an Ionic cap, the stem piped, triangular in section, with concave sides, and a smaller solid rectangle in front joining the bit, which is toothed with thin rectangular wards. Length 5½ inches.
French. 16th century. *Lent by Mr. George Salting.*

14 KEY, the bow of 2 dolphins, facing, the tails intertwined; the neck a Composite capital, the stem piped and quatrefoil in section, bit toothed with thin meandering wards. Length 6 inches.
French. 16th century. *Lent by Mr. Whitcombe Greene.*

15 KEY, the bow of 2 dolphins joined by a ball, seated on the neck, a Corinthian capital; the pipe is cylindrical and the bit toothed with thin rectangular wards. Length 3⅝ inches.

French. 16th century.

Lent by Mr. George Salting.

16 KEY, the bow is formed of 2 winged terminal figures with horses' heads, surmounted by 2 rams' heads on slender necks, which support a table bearing 2 minute crouching griffins; between the wings of the terms are female masks and lions' heads, cornucopiæ and scallops. The neck is a Corinthian capital, and the stem 2 concentric cylinders; the bit is combed, with 3 rows of rectangular wards. Length 4¾ inches. (*PLATE XVII., Fig.* 2.)

This perfectly preserved key may have admitted to the apartments of Henri III.

French. 16th century.

Lent by Mr. George Salting.

17 KEY, the bow fashioned of 2 winged chimeras, addorsed, between which is a small term over a mask, completed above by small dolphins; the neck takes the form of a Corinthian capital, and the stem hollow, forming a fleur-de-lis section; the bit, containing several thin cruciform wards, is toothed in front. Length 5½ inches. (*PLATE XVII., Fig.* 4.)

The bow of this exquisite key is unusually large, measuring 2¾ inches in height and 2⅜ inches in width.

French. 16th century.

Lent by Mr. J. E. Taylor.

18 KEY, the bow is formed of 2 winged terms, with satyrs' heads, addorsed, above which is a small table, bearing on either side a mask, with scrolls and a fluted vase above, while below are 2 female heads. The neck is expanded into a small square Doric temple, on 4 columns, containing a figure of an athlete bearing a shield, all in full relief, resting upon a Corinthian capital. The stem is short and cylindrical, the bit combed with an elaborate system of wards forming a monogram C.M. Length 7⅜ inches. (*PLATE XVII., Fig.* 3.)

This key is in perfect condition and bears considerable traces of the original gilding; the modelling and chasing are of exquisite character. This key was produced probably for Catherine de Medici, and perhaps in rivalry with the magnificent keys carried by Henri III.'s mignons.

French. 16th century.

Lent by Mr. D. M. Currie.

19 KEY, the bow of 2 winged chimeras addorsed, with winged heads between them, and a table with a vase and dolphins' heads above. The neck is a Corinthian capital, and the stem 2 concentric cylinders; the bit is toothed with thin rectangular wards. Length 6⅜ inches. (*PLATE XVII., Fig.* 5.) This key is russet brown.

Baron Sellières' collection.

French. 16th century.

Lent by Mr. D. M. Currie.

20 KEY, the bow of 2 winged chimeras addorsed, a small winged bust and winged head between them; above there is a moulded table, upon which rests a fluted vase between dolphins' heads. The neck is a Corinthian capital, the stem short, of 2 concentric cylinders; the bit is combed, and bears 3 rows of rectangular wards. Length 4½ inches. (*PLATE XVII., Fig.* 1.)

This key resembles the Strozzi key for which 30,000 francs was paid, and which undoubtedly admitted to the Royal apartments.

French. 16th century.

Lent by Mr. D. M. Currie.

21 KEY, the bow of 2 harpies addorsed and collared together, supported by a spindle finishing above in a small richly-moulded vase; the neck a capital with volutes and small rosettes, the stem triangular, in section; the bit toothed with thin rectangular wards, some pointed. Length 5¾ inches.

French. 16th century.

Lent by Mr. Whitcombe Greene.

22 KEY, the bow of 3 winged terms addorsed, supporting a table with a crown-like design above and a spindle in the centre; the neck forms a Corinthian cap, and the stem triangular and piped; the bit is toothed and bears thin rectangular wards. Length 5¼ inches.

French. 16th century. *Lent by Mr. Whitcombe Greene.*

23 KEY, the bow is a miniature temple supported by 8 terms, with domed roof, semi-circular pediments, scrolls and vase-shaped finial. The temple rests upon 4 harpies and shields; the neck has mouldings, the stem piped and triangular in section. The bit is toothed and the wards rectangular. Length 6¾ inches.

French. 16th century. *Lent by Mr. George Salting.*

24 KEY, the bow is formed of 2 griffins ending in scrolls, addorsed, and surmounted by a small vase, with a mask beneath. The neck is an Ionic capital, and the stem cylindrical; the bit is toothed with rectangular wards. Length 5⅜ inches.

French. 17th century. *Lent by Mr. T. Foster Shattock.*

25 KEY, the bow of 2 winged chimeras, addorsed and connected by scrolls, beneath a horizontal bar supporting smaller scrolls and a small turned vase; the neck is a Composite capital of acanthus leaves, the stem piped, trefoil in section, with solid quadrangular front attaching the bit, which is toothed with thin rectangular wards. Length 5⅝ inches. Gilt.

French. 16th century.

Lent by Mr. Whitcombe Greene.

26 KEY, the bow formed of 2 winged chimeras addorsed, between them scrolls and a small bust supporting the terminal vase. The neck is a Corinthian capital, and the stem a triangular pipe in section, with a smaller solid rectangle in front which carries a toothed bit with thin meandering wards. Length 6 inches. This key opens Lock No. 9, Case A.

French. 16th century.

Lent by the Victoria and Albert Museum.

27 KEY, the bow massively carved, formed of 2 griffins addorsed, surmounted by a table and vase. The neck, a richly chased boss upon the hollow pipe resembling an ace of spades in section; the bit toothed with thin cruciform wards. Length 7½ inches.

French. 16th century.

Lent by Mr. Whitcombe Greene.

28 KEY, the bow formed of 2 chimeras addorsed, supporting a royal crown above the monogram L.L., and a female head. The neck is moulded; the stem piped, forming a stalked trefoil in section; the bit is partly toothed with curving and rectangular wards. Length 6⅛ inches.

Probably made for Louis XIII.

French. 17th century.

Lent by Mr. D. M. Currie.

29 KEY, the bow of 2 foliated and dragon-headed scrolls, enclosing conventional flowers, &c.; the neck moulded on a fluted stem with combed bit. Length 4¼ inches. (*PLATE XVIII., Fig.* 1.)

French. 18th century.

Lent by Mr. D. M. Currie.

30 KEY, the bow large, formed of the letter H with two C's reversed under a French closed royal crown; the neck is an Ionic capital, and the stem cylindrical; the bit is shortly combed with rectangular and cruciform wards.

French. 16th century.

Lent by Sir J. C. Robinson.

31 KEY, the bow a scrolled and foliated design upon a fluted and beaded neck, with cylindrical stem and small bit with simple wards. Length 4 inches. (*PLATE XVIII., Fig.* 3.)
French. 18th century. *Lent by Mr. Whitcombe Greene.*

32 KEY, the bow of 2 dolphins, facing, on balls. The neck a table on a boss with moulding; stem in section a triangle, with smaller solid rectangle receiving the bit, which is shortly combed, and contains thin meandering wards. Length 5¼ inches. This key is provided with a plain steel case fitting over the stem for the pocket.
French. 16th century. *Lent by Mr. Max Rosenheim.*

33 KEY, the bow a festooned and scrolled ornament beneath a ducal coronet. The neck moulded and the pipe cylindrical; bit swelled and grooved with 1 linear ward. Length 3⅜ inches.
French. 18th century. *Lent by Mr. Whitcombe Greene.*

34 KEY, the bow of twisted foliage, supporting a mask, moustached and bearded. On the neck on one side an eagle on a shield, surmounted by a coronet, and on the other a mask; below are turned mouldings, and slightly fluted hollow stems; the bit is contorted with rectangular wards. Length 4¾ inches. (*PLATE XVIII., Fig.* 2.)
French. Late 17th century. *Lent by Mr. D. M. Currie.*

35 KEY, the bow comprises 2 finely modelled children under a vine branch. The stem is cylindrical and hatched with engraving, the bit small and curved. Length 2¾ inches. (*PLATE XVIII., Fig.* 4.)
French. 17th century. *Lent by Sir J. C. Robinson.*

36 KEY, the bow a griffin ending in foliage; the neck moulded, stem cylindrical, and bit fluted with circular headed ward. Length 2⅝ inches. (*PLATE XVIII., Fig.* 6.)
French. 18th century. *Lent by Mr. Whitcombe Greene.*

37 KEY, the bow finely pierced and chased, surmounted by a fleur-de-lis; the stem cylindrical, the bit cut into 4 rows of Greek frets. Length 4¼ inches. (*PLATE XVIII., Fig.* 5.)
French. 18th century.
Lent by Sir J. C. Robinson.

SPANISH KEYS.

Spanish keys of early date are rare in collections, but Chamberlain's keys of the last century are not uncommon. Almost every noble had the privilege of *entrée* to the palaces, and carried a gilt key, the head of which protruded from the pocket. The keys of humbler functionaries were ungilt. If a key were lost the whole of the locks of the palace had to be replaced by the loser at a ruinous cost.

38 KEY, the bow a circle with projecting studs, and surmounted by a trefoiled ring, filled in with late Gothic tracery enclosing a smaller circle similarly filled. The neck a small turreted and machicolated building, the stem cylindrical and the bit toothed with rectangular wards. Length 7 inches.

Spanish. 16th century.

Lent by Mr. George Salting.

39 KEY, the bow is massive, the design 2 dragons' heads with long necks meeting over a quadrangular machicolated building with turreted angles and traceried windows; the neck is a table 1⅛ inches from back to front, and the stem a hollow cylindrical pipe; the bit is coarsely combed with rectangular wards. Length 6½ inches.

Spanish. 15th century.

Lent by Sir J. C. Robinson.

40 KEY, the bow contains the arms of Castille and Leon under a royal crown in the round. The neck has circular piercings and is beaded; the stem consisting of 2 concentric pipes, the outer of which is engraved with bands of foliage; the bit is hollow and contorted, with rectangular wards, toothed and engraved. Length 5 inches. (*PLATE XIX., Fig.* 4.)

Spanish. Early 18th century.

Lent by Mr. George Salting.

ITALIAN KEYS.

Italian locks were habitually mortised into the wood, and the keys, with few exceptions, are of inferior workmanship. Some few, like No. 43, were produced to rival French Renaissance keys, but these fall short in mechanical excellence. The typical key of North Italy has a wheel-shaped bow filled with tracery surmounted with some sort of coronet or ring. This form is obviously based on French Gothic models, but,

unlike the originals, is not pierced and chased from the solid, but built up of morsels of bent iron soldered together, with a sheet-iron stem, lapped and soldered to form the pipe. The wards are sometimes numerous and repeating, as in German keys, or with the meandering cruciform wards affected by the French.

41 KEY, the bow a wheel filled with tracery beneath a coronet. The neck is a moulded boss and the stem cylindrical; the bit is in 4 segments, combed, with rectangular symmetrical wards. Length nearly 4 inches.
Italian. 16th century. *Lent by Mr. Max Rosenheim.*

42 KEY, the bow similar to above, but with merely a trefoiled ring in place of the coronet. The stem is trefoil in section and piped; and the bit symmetric with rectangular wards. Length 4¾ inches.
Italian. 16th century. *Lent by Mr. T. R. Buchanan, M.P.*

43 KEY, the bow formed of 2 chimeras addorsed, under an Italian coronet; between them being a minute nude athletic figure, attached only by one hand and one foot; the neck is a fluted boss with mouldings; the stem a hollow cylinder; the bit asymmetrical with rectangular wards. This key is carved from the solid in the French manner, the minute figure in the centre reappearing in several of Androuet du Cerceau's designs. Length 3¾ inches. (*PLATE XIX., Fig.* 5.)
Italian. 16th century. *Lent by Sir T. G. Carmichael, Bart.*

44 KEY, the bow almost circular, filled with wheel pattern tracery and surmounted by a ring. The neck a compressed boss faceted, the pipe hollow, slightly hexagonal exteriorly; the bit toothed with 4 rows of rectangular wards. (*PLATE XIX., Fig.* 6.)
Italian. 16th century. *Lent by Mr. Whitcombe Greene.*

ENGLISH KEYS.

No distinctive character and very little elaboration appears in English locksmithing until almost the second half of the 17th century, when the keys at least, and sometimes the locks, assume a decorative character rarely equalled in foreign countries. Though the English keys were produced with less of the laborious efforts demanded from the French craftsmen a century earlier, yet the intricate designs of some of those exhibited must have required an amount of time to execute which no modern craftsman would care to expend. It appears that even for the richest designs the "blanks" were very much thinner than those used abroad, averaging

⅛, or at most $^{3}/_{16}$ of an inch in thickness. The design was roughly sketched by drills and subsequently filed and chased into the curiously mannered scrolls which distinguish them. Another characteristic is the considerable use of intricate intersecting monograms. The specimens selected for illustration, comprising Royal crowns and nobles' coronets, and in two cases even armorial bearings, are to be regarded as exceptionally rich, and scarcely typical examples. In a few, Nos. 56, 58, 63, 65, 66, the system of elaborate piercing is continued down the barrel. From internal evidence it would appear that the production of these highly decorative keys commenced soon after the accession of Charles II. Early in the 18th century, English locks, and especially keys, had an European reputation: among the items destroyed by fire in Boule's atelier, in the Louvre, being a drawer full of the latter. A few portraits, such as one of the first Duchess of Marlborough at Petworth, show rich keys, gilded, carried on the person.

It is unfortunate that the names of the workers of these keys are quite unknown, nearly all having parted company with the locks to which they belonged, though perhaps the richest, marked with a seven-rayed sun, may be by Bickworth, of London, who made several locks in the Victoria and Albert Museum, including the splendid specimen with the Medici arms. Others are doubtless by John Wilkes, of Birmingham, whose richly decorated locks are extant in collections.

45 KEY, the bow of foliated scrolls under a ducal coronet; the neck moulded stem piped and quatrefoil in section, hollow, fluted and cross-cut; the bit plain with rectangular wards, asymmetrical. The mark a circle within 7 lesser circles, perhaps representing the planets. Length 2½ inches.
English. 17th century. *Lent by Mr. Whitcombe Greene.*

46 KEY, the bow scrolled around a quatrefoil centre, under an earl's coronet; neck moulded, stem hollow, beaded and facetted on the exterior; bit asymmetrical with rectangular wards. Length 3 inches.
English. 17th century. *Lent by Mr. Whitcombe Greene.*

47 KEY, the bow a design of scrolls, comprising a cross and 2 quatrefoils, under a closed foreign crown. The stem richly moulded and worked, hollow; the bit asymmetrical with rectangular wards. Length 3 inches.
English. 18th century. *Lent by Mr. George Salting.*

48 KEY, the bow of similar scrolls around a lozenge-shaped centre; the neck moulded and beaded; the stem piped and quatrefoil in section; the bit asymmetrical, swollen and hollowed twice, slit in front, with rectangular wards. Length 3⅜ inches.
English. 17th century. *Lent by Mr. Whitcombe Greene.*

49 KEY, the bow of partly beaded scrolls comprising a foreign coronet; neck moulded, stem piped, beaded and facetted; bit asymmetrical, with rectangular wards. Length $2^{3}/_{16}$ inches.
English. 17th century. *Lent by Mr. Whitcombe Greene.*

50 KEY, the bow of scrolls around a cruciform design; the neck moulded, spirally lined, stem hollow piped; the bit asymmetrical, with rectangular wards, swelled, hollow, and split in front. Mark as No. 45. Length 3⅜ inches.
English. 17th century.
Lent by Mr. Whitcombe Greene.

51 KEY, the bow a design of looped scrolls; the neck moulded, with spiral cuts on the bosses; the stem quatrefoil and hollow; the bit asymmetrical, swelled and pierced with rectangular wards. Length 3⅜ inches.
English. 18th century.
Lent by Mr. Whitcombe Greene.

52 KEY, the bow of scroll-work around a cruciform centre; the neck solid moulded, stem piped, beaded and facetted, bit asymmetrical, swelled solid, with rectangular wards. Length 3½ inches.
English. 18th century. *Lent by Mr. George Salting.*

53 KEY, the bow of scrolled design, beneath a ducal coronet; the neck solid, chased and moulded; the stem piped, quatrefoil, longitudinally beaded; the bit asymmetrical, with rectangular wards, swelled and split in front. Mark as No. 45. Length 3 inches.
English. 17th century. *Lent by Mr. Whitcombe Greene.*

54 KEY, the bow formed of the Brownlow arms and crest, surrounded by rich scroll-work; the neck and stem are solid, pierced in two places, turned, beaded, fluted and engraved, ending in a small knob. The bit is bisymmetrical, with rectangular wards, and engraved. This and No. 58 comprise armorial bearings, and are by the same hand. Length 5¼ inches. (*PLATE XX., Fig.* 1.)
English. 17th century. *Lent by Earl Brownlow.*

55 KEY, the bow a Royal crown over the monogram W. with two R's reversing, supported by foliated scrolls; the stem richly worked and pierced; solid, except the piped and engraved extremity. The bit bisymmetrical, engraved with rectangular wards. Length 5⅝ inches. (*PLATE XXI., Fig.* 1.)
Key of Windsor Castle, made for William III. about 1689.
Queen Mary's key, No. 62, passed the same lock.
English. 17th century.
Lent by Her Majesty the Queen.

56 KEY, the bow formed like the outline of a thistle, beaded and surrounded by pierced and foliated scrolls. The space is filled by a gilt plate, upon which is applied, back and front, the monogram J.B.D.O., and coronet of James, first Duke of Ormond. On the neck is a small sun, the maker's mark, and the whole of the stem is pierced, chased and moulded in the richest manner down to the bit, when it becomes engraved, finishing in a flower and small terminal knob. The bit is bisymmetrical, engraved, and with rectangular wards. Length 5 inches. (*PLATE XXI., Fig.* 2.)
From the William Meyrick and Gurney collections.
English. 17th century. *Lent by Mr. George Salting.*

57 KEY, the bow a Royal crown on G. R. reversed, supported by foliated scrolls; the neck moulded and stem solid, twisted spirally, ending in an engraved cylinder and bit, symmetrical with rectangular wards. Gilt, and probably made for a Lord Chamberlain. Mark a St. George's Cross. Length 5⅝ inches. (*PLATE XXI., Fig.* 3.)
English. 18th century. *Lent by the Norwich Museum.*

58 KEY, the bow contains a shield of arms under a baron's coronet, with helmet, crest and mantling, with the motto "*En parole je suis*" beneath, carved in the round, the arms of Lord Stawel. This peerage was created in 1682 and became extinct in 1755. The stem is of open work, pierced from the solid, and has 4 minute figures bearing shields of arms in the upper part, beneath which are 2 pierced and foliated bosses, the end attaching to the bit being also pierced in an open scale-pattern. The bit, the lower half of which is missing, is engraved, and has rectangular wards, and was originally bisymmetrical. Present length 4½ inches. (*PLATE XX., Fig.* 2.)
English. 17th century. *Lent by the Victoria and Albert Museum.*

59 KEY, the bow of scroll work around a cruciform design ; the neck moulded and beaded, the stem quaterfoil ornamented spirally, the bit asymmetrical, with rectangular and round headed wards. Mark as No. 45. Length 3⅛ inches.
English. 18th century. *Lent by Mr. W. Jerdone Braikenridge.*

60 KEY, the bow of scrolled design intersecting a heart-shaped centre, the neck solid and moulded, the stem piped quatrefoil, the bit asymmetrical, with rectangular wards, swelled and split in front. Length 3¾ inches.
English. 18th century. *Lent by Mr. Whitcombe Greene.*

61 KEY, the bow, including a monogram, L.R. reversed, under an earl's coronet, supported by foliated scrolls. The stem is solid and fluted, and carved with acanthus leaves and mouldings, the extremity cylindrical and engraved,

ending in a turned point. The bit is bisymmetrical, and engraved with rectangular wards. Length 5½ inches. (*PLATE XX., Fig.* 4.)

English. 17th century. *Lent by the Victoria and Albert Museum.*

62 KEY, the bow comprising a Royal crown over the letters M.R. in an oval frame, surrounded by beaded scrolls; the neck bears a sun and dots, the maker's mark, the stem is richly worked, solid, piped at the end and engraved; the bit has the front wards beaded and the rest rectangular and engraved, bisymmetrical. Length 5½ inches. (*PLATE XXI., Fig.* 4.)

Key of Windsor Castle, made for Mary II. about 1689.

English. 17th century. *Lent by Her Majesty the Queen.*

63 KEY, the bow forms a medallion, with gilt ground and portrait bust in high relief, applied, both back and front, of Charles II., framed in scroll-work and under a beaded canopy; neck and stem are solid, moulded, engraved, and richly pierced, bearing the maker's mark, a sun; the bit is engraved, bisymmetrical, with numerous wards based on the Greek fret. Length 4⅜ inches. (*PLATE XX., Fig.* 5.)

This superb specimen is reputed to have been the key of the Star Chamber. The lock to which this key belongs will be found in Case D.

English. 17th century. *Lent by Mr. S. E. Kennedy.*

64 KEY, the bow comprising a Royal crown above the monogram C.R. reversing, upheld by foliated scrolls; the neck bears the mark of the sun; the stem is solid, richly pierced, moulded and worked; the bit is engraved with rectangular Greek fret pattern wards, bisymmetrical. Length 5⅛ inches. (*PLATE XXI., Fig.* 6.)

Key of Windsor Castle, made for Charles II. about 1662.

English. 17th century. *Lent by Her Majesty the Queen.*

65 KEY, the bow forms a thistle with beaded outline and gilt ground, upon which is applied, back and front, a monogram of possibly several letters, or perhaps of R.B. only, under a coronet of fleurs-de-lis, surrounded by pierced and foliated scrolls.* On the neck is the maker's mark, a small sun, the rest of the stem being moulded, chased and pierced in the richest manner down to the bit, when it is cylindrical and engraved. Length 2¾ inches. (*PLATE XXI., Fig.* 5.)

This key, except a change in the monogram and coronet, is almost a reduced facsimile of No. 56, and is by the same hand.

English. 17th century. *Lent by Mr. George Truefitt.*

66 KEY, the bow comprises a monogram, apparently the letters A.V. with C.E. reversed and repeated, bordered by scrolls. The stem is a series of pierced

* The owner reads the monogram as that of Mary Stuart of Scotland—"MARIA REGINA."

and foliated bosses repeated 3 times and carved from the solid, the extremity cylindrical, engraved, and finishing a turned knob. The bit is bisymmetrical, engraved with rectangular wards. Length 5⅜ inches. (*PLATE XX., Fig.* 6.)

English. 17th century. *Lent by the Victoria and Albert Museum.*

67 KEY, the bow with similar scroll-work around a cruciform design ; neck moulded and beaded; stem piped, quatrefoil in section; bit with rectangular wards, asymmetrical, front swelled and split. Length 3⅜ inches.

English. 18th century. *Lent by Mr. Max Rosenheim.*

68 KEY, the bow of similar design around a cruciform centre ; the neck moulded, stem cylindrical, bit toothed, with 1 rectangular ward. Mark an 8-pointed star. Length 3¾ inches.

English. 17th century. *Lent by Mr. Whitcombe Greene.*

69 KEY, the bow a looped and scrolled design under an open Royal coronet. The neck moulded, stem spirally twisted, hollow and engraved near the bit, which is large, bisymmetrical, with rectangular wards. Length 5½ inches.

English. 18th century. *Lent by Mr. W. Jerdone Braikenridge.*

69* KEY, the bow comprising the monogram R.M., for Ralph Duke of Montagu, supported by foliated scrolls under a coronet. The stem is solid, covered with delicate foliated scrolls and ending in an open-work knob. The bit is chased and symmetrical. Length 5 inches. (*PLATE XX., Fig.* 3.)

This was the master-key of old Montagu House, now the British Museum.

English. 17th century. *Lent by the Duke of Buccleuch.*

GERMAN KEYS.

German keys are rarely remarkable, either as to design or finish, and cannot always be distinguished, especially those of the 17th and 18th centuries, when both French and English designs were utilised. The details, however, are less refined and less characteristic than in the originals, and the workmanship is less skilful. The later examples frequently comprise the heraldic bearings of the owner. A peculiarity of many of those not affecting foreign styles is the large number of repeats of the wards, which take the form of rows of Greek frets. Some of the larger German keys are in the Wall Case A.

70 KEY, the bow of scrolls of English design, with cruciform centre and a wreath above, the stem moulded solid, ending in a knob; the bit bisymmetrical, with rectangular wards. Length 6 inches.

German. 17th century. *Lent by Mr. W. Jerdone Braikenridge.*

71 KEY, the bow a unicorn upon a gilded sun, flanked by scrolls; the neck moulded, stem partly cylindrical, moulded near the bit, which is broken, and ending in a solid knob. Length 5⅜ inches.
German. 18th century.
Lent by Mr. W. Jerdone Braikenridge.

72 KEY, the bow bears a rampant lion, with forked tail above a fleur-de-lis, with a female torso, and interlaced scrolls on either side emerging from a princely coronet; the neck moulded, stem solid and spirally twisted; the bit is contorted, shortly toothed, with rectangular wards. Length 5⅛ inches.
German. 18th century.
Lent by Mr. Whitcombe Greene.

73 KEY, the bow two winged terminal female figures addorsed against scrolls and a moulded spindle surmounted by a heart. The neck is moulded and engraved, the stem plain and cylindrical, the bit with rectangular wards. Length 5¾ inches.
German. 17th century. *Lent by Mr. Whitcombe Greene.*

74 KEY, the bow an escutcheon of arms, supported by leopards, under a ducal coronet, with scrolls forming a mantling; the neck slender, moulded and stem solid; the bit skeleton. Length 5½ inches. (*PLATE XIX., Fig.* 1.)
German. 18th century.
Lent by Mr. Whitcombe Greene.

75 KEY, the bow of floriated scrolls framing the Imperial eagle; the stem solid, but richly worked and pierced; the bit double, with bisymmetrical rectangular wards. Length 5⅜ inches. Based on English design. (*PLATE XIX., Fig.* 2.)
German. 18th century. *Lent by Mr. George Salting.*

76 KEY, the bow bearing a medallion portrait with long curling hair or wig on one face, and the lion passant of Wurzburg on the other, beneath the prince-bishop's crown, supported by helmeted terminal figures addorsed; the neck engraved and moulded, the stem balustered and chased with acanthus leaves, solid; the bit skeleton. Russet inlaid with gold. Made by O. Oeg. Length 5⅜ inches. (*PLATE XIX., Fig.* 3.)
German. 18th century.
Lent by Mr. Whitcombe Greene.

77 KEY, the bow an interlacing monogram, slightly chased, framed in scrolls and supporting a viscount's coronet; the neck moulded, stem trefoil, and bit with rectangular wards. Length 3½ inches.
German. 18th century.
Lent by Mr. Whitcombe Greene.

78 KEY, the bow pierced in elegant design of intersecting lines and lightly-chased acanthus leaves; neck heavily moulded and chased with acanthus leaves; stem tapering, reeded, and chased with leaves, with solid turned end; bit symmetrical, with rectangular wards. Length 5¼ inches.

German. 18th century.

Lent by Mr. Max Rosenheim.

79 KEY, the bow an interlaced design comprising masks, dragons and serpents, under a crown; the neck moulded and fluted; the stem beaded, solid; the bit bent with rectangular wards. Length 4¼ inches.

German. 17th century.

Lent by Mr. Whitcombe Greene.

80 KEY, the bow a knot with acanthus leaves and scroll; neck moulded, pipe quatrefoil drilled; bit, a Greek fret repeated 4 times. Length 5⅜ inches.

German. 18th century.

Lent by Mr. Whitcombe Greene.

CASKETS.

Case C.

Caskets, or strong boxes, were of great importance in days when there were no banks, or even safes, in which to bestow deeds and treasures, and no pains were spared to make their fastenings secure and to render the smaller kinds easily portable. The strong boxes of Flanders seem in mediæval times to have been most esteemed, while a little later the "*coffres forts*" of Spain, decorated with pierced work, are mentioned in chronicles. The French coffers that have come down to us, however, seem the most carefully made, as well as the most artistic. The coffers were sometimes gilt, as far back as Louis XI., and more often covered with cuir-bouilli. After the Renaissance the making of caskets, as well as of the larger strong boxes, fell almost entirely into the hands of Germans, who secured them with large spring locks shooting several bolts, even as many as 24, fixed in the lids. The keyholes are invariably concealed, and a dummy keyhole fixed in some conspicuous position. Several German caskets etched all over are in the collection.

1 RECTANGULAR CASKET, resting upon dachshunds, with a finely moulded bow handle, fitting into dogs' heads on the lid. The casket is plain, with projecting lock, flanked by 2 animal forms with tails meeting or intertwined beneath, and fleur-de-lis at the angles of the plate. The tail of the hasp is foliated, and also ends in a fleur-de-lis. The lid is hinged the whole length, the vertical sides pierced in a series of arcades. The border on the top is quatrefoil in pattern, carved from the solid, between raised edges, and the rest plain. Length 6 inches, width 4½ inches, height 4 inches. (*PLATE XXII., Fig.* 1.)

French. 15th century.

Lent by Mr. George Salting.

2 CASKET, the lid and 3 sides have a finely raised geometric diaper, with small carved studs at the principal intersections. There are pairs of delicately-carved buttresses at each angle, and the top edge and base are finely moulded. The front bears a panel on either side, each with a fluted jar or brasier from which issue 4 waving lines to represent flames. Between these, above the lock, is a twisted ribbon with letters, apparently F. E. R., twice repeated. Beneath this is a sliding plate, concealing the keyhole, bearing the monogram E. R., possibly F. E. R., as on the ribbon, and a fleur-de-lis. Two slight moulded bow-shaped handles at the sides. All the ornament is bright steel, on a gilt background. Made apparently for the French family of Le Fer. Length 7¼ inches, height 4⅜ inches, width 4½ inches. (*PLATE XXIII.*)

French. 16th century.

Lent by the Birmingham Art Museum.

3 CASKET, of pierced iron, lined with wood coloured red, oblong with slightly curved lid, covered all over with geometric tracery of various patterns, and plain binding. The lock is of rudely designed buttresses and pinnacles and a foliated canopy, and there are 4 small ring handles at the side. Length 7 inches, width 4¾ inches, height 4½ inches.

Possibly Spanish. 16th century.

Lent by Mr. George Salting.

4 EBONY BOX, with plaques of embossed steel on gilt ground. That on the lid has a charge of arms supported by cupids, the ground filled with elaborate foliage, 2 birds and hares. The front has a terminal figure and mask in the centre, supported by 2 dogs, and 2 terminal winged satyrs, the rest of the ground filled with foliage. The side panels have an erect male figure, foliage ending in terminal figures and running stags. The plaque at the back is similar in design to the front. Length and height 6 inches, width 4¾ inches.

French. 16th century.

Lent by Mr. D. M. Currie.

5 EBONY BOX, with plaques of embossed steel on a gilt ground. That on the lid has a shield of arms, supported by nearly nude figures of Adam and Eve, with squirrels above, and boys with trumpets, butterflies, masks, foliage, &c. In the front, forming the lock escutcheon, are 3 terminal female figures with foliage. On the front plaques are the Tree of Knowledge and the Serpent, with Adam and Eve, birds and foliage. The ends are similar. On the back are worked hinges with foliage, and 2 plaques, with a male and female head, the former helmeted, within wreaths, the background of foliage and birds. Length 1 foot, height 5 inches, width 7 inches. (*PLATE XXVIII.*)

French. 16th century.

Lent by Mr. D. M. Currie.

6 CASKET, of wood, overlaid with plaques of iron, decorated in gold and silver and with strips of ebony, and finished with gilt brass mounts. The lid bears the arms of France, surrounded by the Collar of the Order of St. Michael, and, on either side, the device of Charles IX., King of France (1560-1574), with the motto · PIETATE · ET · IVSTITIA ·. Two pedestals of intertwined columns support the crown ; on one, the Tables of the Law, with imitations of Hebrew letters, and on the other, the number XII., denoting the Roman "Law of the 12 Tables." The background is of sprays of foliage.

The repoussé figures surrounding the casket, in niches divided by classical columns, represent, on the front :—Vulcan, Mars, Minerva, Diana, Neptune ; on the back :—Saturn, Juno, Apollo, Venus with Cupid, Jupiter ; and on the ends, five of the Virtues :—Fortitude, Hope, Prudence (divided in two), Temperance and Charity.

The centre panel of the lid is raised by a bevel enriched with arabesque foliage, interspersed with views of buildings; a border of foliage surrounds this, and the edge is finished with an enriched moulding of brass. There are panels of grotesque ornament or foliage towards either end of the casket; the whole is bordered above and below by bands of foliage, the two principal bands being interspersed with architectural views in cartouches.

The casket is made of pear-tree, walnut, and oak wood. From the Forman Collection. Height 8 inches, length 14⅜ inches, width 8⅞ inches. (*PLATE XXV.*)

Italian (Milanese). About 1560.

Lent by the Victoria and Albert Museum.

7 WRITING BOX, entirely of steel, with moulded edges, gilt ; the plain surfaces, both inside and out, covered with extremely rich arabesqued patterns in gold and silver like damascening. The work on the lid, which is slightly domed,

is separated into a large central panel, surrounded by a border. The inside of the lid is set out as a diapered design of large quatrefoils, with narrower border. The lids of the penbox, inkholder, &c., are covered, like the sides of the box, with ornaments, without borders. Length 7½ inches, width 5¼ inches, height 3¾ inches. (*PLATE XXVI., Fig* 1.)

Venetian. 16th century.

Lent by Mr. George Salting.

8 CASKET, steel, with barrel top, on ball feet, the whole surface embossed in low relief, with panels of masks and garlands, with strap and arabesque designs. There are imitation hinges, devices for concealing the keyhole, and a small moulded oval handle. Length 4⅞ inches, width 3⅜ inches, height 3¾ inches. (*PLATE XXIV., Fig.* 1.)

German. 16th century.

Lent by Mr. Max Rosenheim.

9 CASKET, steel, with barrel top, on ball feet, the surface decorated with subjects representing hunting scenes in woods, in gold on russet ground. There are imitation hinges; the keyhole is concealed, and there is a small moulded bow handle on the lid. Length 5 inches, width 3⅞ inches, height 4¾ inches. (*PLATE XXIV., Fig.* 3.)

German. Early 17th century.

Lent by Mr. Charles Butler.

10 A COVERED POT, of russet iron, with a rich vandyked pattern of arabesques, with dolphins, mascarons, &c., to represent damascening, ending in fleur-de-lis, and surrounding small oval medallions bearing a crowned F and serpent. The cover bore an escutcheon of arms and crown, now almost obliterated. Height 6½ inches. (*PLATE XXVI., Fig.* 2.)

French or Italian. 16th century.

Lent by Mr. Charles Butler.

11 CASKET, with barrel top, mounted upon buttresses, which form feet, the lid and front, with 3 transverse hinge straps, bearing a moulded bow handle. Between the straps on the lid is a pierced invocation to the Blessed Virgin, and fleur-de-lis. On the box between the straps and buttresses are varied traceried patterns upon a red cloth ground. Length 10 inches, width 7¼ inches, height 9¾ inches.

Flemish. 16th century.

Lent by Mr. George Salting.

12 CASKET, with barrel top, false hinges on one side, etched all over, the designs divided down the centre by a strap crossing the lid, and bearing a small elliptical ring handle, and concealing the keyhole in front of the box. On the lid are 2 chequered escutcheons, with canopies, garlands and female terminal figures on either side. On the front and back are 2 savages and 2 mermaids, with dogs, birds, garlands, &c.; and on the ends masks and cupids beneath a harpy with extended wings. Length 6⅛ inches, width 3¾ inches, height 4½ inches. (*PLATE XXIV., Fig.* 2.)

German. 17th century.

Lent by Mr. D. M. Currie.

13 CASKET, with barrel top, covered with grotesque and arabesque patterns in gold, divided into panels by 3 hinge straps passing over the lid, the centre one bearing a slender, moulded, elliptical ring handle, and covering the key-hole in front. These and the handle are covered with small arabesqued patterns, the spaces between having a broader treatment of grotesques, relieved with finely dotted lines. On each end is a small open loggia, in perspective, in the midst of scrolled ornaments, flowers, garlands, and a vase with birds on either side. There are false hinges in front. Length 5⅞ inches, width 3⅞ inches, height 4⅜ inches. (*PLATE XXIV., Fig.* 4.)

German. 17th century.

Lent by Mr. D. M. Currie.

14 CASKET, of pierced iron, covered uniformly with a geometric pattern, divided longitudinally on the lid by narrow half-round straps, with plain binding at the angles and 2 small ring handles at either side. The lock is an openwork canopy, pierced with rich but rudely worked pinnacles and buttresses, and is fixed on one side opposite the hinges. Length 1 foot, width 8½ inches, height 5½ inches.

Possibly Spanish. 16th century.

Lent by the Victoria and Albert Museum.

15 CASKET, steel, painted black, probably originally blued, overlaid with pierced and engraved brass, of floral design, comprising roses, tulips, &c., and an imperial eagle under a coronet. The front and back are similarly decorated, but a monogram J.D.A. under a ducal coronet and lion supporters replace the eagle. The sides are also decorated with flower work, and have moulded steel bow-shaped handles. The box and lid have an inner casing like a safe, and the lock, shooting 2 bolts, is concealed by a lightly engraved steel plate. Length 14 inches, width 7 inches, height 7¾ inches.

English. 18th century.

Lent by Lord Aldenham.

16 CASKET, etched steel, partly gilt, with flat overhanging lid resting on half-fluted ball feet. There are carved balusters, surmounted by small heads, at the angles, and raised lions' heads on the lid above. The ground is etched with foliated strap-work, overlaid by pierced work of interlacing pattern, etched and gilt, with borders slightly raised. There are turned bow-handles at the sides. Length 12⅛ inches, width 7 inches, height 7 inches.

German. 17th century.

Lent by the Birmingham Art Museum.

17 CASKET, flat topped on ball feet, etched with engraved brass mounts and plates. Length 3½ inches, height and width 2 inches.

German. 17th century.

Lent by Mr. James Reeve.

18 CASKET, steel, flat topped, with moulded ring handles at the sides, etched all over with arabesques and figures. The lid is divided into 2 panels by a border which conceals the keyhole. In one of 3 panels in front, is a mounted knight; the back is arcaded, 2 spaces with huntsmen on foot, and the third with a bear. The borders are flat, with an etched pattern. The lock, fixed in the lid, shoots 8 bolts, and is partially concealed by arabesqued and etched plates. Length 12½ inches, width 6¼ inches, height 6 inches.

German. Early 17th century.

Lent by Mr. Charles Davis.

19 CASKET, flat topped, of etched steel, with etched and gilt bindings and medallions and escutcheon. The gilt straps forming borders bear animals and scrolls, and the ground, ungilt, has interlacing strap designs. On the sides are 2 carved and moulded bow handles, inlaid with gold. Length 10 inches, width 6 inches, height 8 inches.

German. 17th century.

Lent by Lord Malcolm of Poltalloch.

20 CASKET, steel, etched, with flat overhanging lid, on ball feet. Amidst the etched scrolls on the lid are a male and female figure in early 17th century costume, 2 mounted men-at-arms on the front, and 2 on foot at the back. On the sides beneath the moulded bar-handles are huntsmen. The designs are separated by flat borders etched with strap patterns, one of which conceals the real key-hole at the top, a dummy escutcheon being fixed to the front. The lock, in the lid, shoots 6 bolts, and is richly ornamented. Length 15¼ inches, width 9⅛ inches, height 9 inches.

German. Early 17th century.

Lent by Mr. Max Rosenheim.

21 PAIR OF TASSETS, of 4 plates, the lower edge roped, with vertical bands of
& rich arabesqued design in gold, alternating with bands of blued steel,
22 containing S-shaped ornaments with leaves at the points, recalling the slashes in the civilian contemporary dress; the 2 outside bands are wider than the rest.

Probably Venetian. 16th century.

Lent by the Rotunda Museum, Woolwich.

Case D.

1 HELM of Sir Richard Pembridge, of bright steel, cylindrical below, then conical, with slightly domed top, made of 3 pieces welded together.

The Baron de Cosson has described this helm as follows: "The 3 portions are fixed together, not with rivets, but with nails with hemispherical heads. Every 3rd nail in the row on a level with the occularium or slit for the eyes has a diamond-shaped washer, which formerly secured the leather strap to which the wadded lining was sewn. The edges of the metal, turned outwards round the occularium, are exceedingly thick, thus effectually protecting the eyes. There are a number of twin holes in the helm, which served for the aigletts by which the crest and lambrequin were attached. The bottom edge of the helm is rolled inwards over a thick wire, so as not to cut the surcoat. In the front of the helm, near the bottom, are 2 + shaped holes, through which passed a T bolt, affixed by a chain to the cuirass. There are 2 holes at the back of the helm for lacing, or, perhaps, for a leather strap to affix it to the back of the cuirass. The prolongation of the bottom plate which divides the slit for sight into 2 is characteristic of the helm until nearly the end of the century."

Genuine helms of this date are of the utmost rarity, the only other in this country being that of the Black Prince. It hung originally in Hereford Cathedral, over the tomb of Sir Richard Pembridge, K.G., who died in 1375, and was engraved in Gough's Sepulchral Monuments, and afterwards in Skelton's Meyrick, Plate XI. (*PLATE XLIII., Fig.* 1.)

English. 14th century.

Lent by Sir Noël Paton.

2 TILTING HELM, of 3 pieces, of different thicknesses, strongly fixed together with large brass-headed rivets. "The front piece, under the opening for sight, has been rolled back for about one inch to give it additional strength, whilst the upper plate is reinforced just above the opening by a strong piece rivetted inside it. There are 4 pairs of twin aiglette holes in the crown, probably for holding up the lining which at its lower edge was secured by rivets which appear round the neck, or perhaps for fixing the crest, and 2 inches below the most salient point at the back of the helm is a hole with a screw thread, which may also have served to secure the crest. There are 8 holes punched just behind the line of rivets on each side of the helm. These were probably made for ventilation after the helmet was finished, as they are more roughly executed. The arrangements for fixing the helm in front and behind are very complete and curious." The foregoing description is the Baron de Cosson's, who considers the helm to be English and "perhaps the grandest jousting helm in existence." It is of the time of Henry VII., and from the Brocas collection. (*PLATE XLIII., Fig.* 2.)

English. Late 15th or Early 16th century.

Lent by the Rotunda Museum, Woolwich.

3 SALLAD, OR CHAPEL-DE-FER. Repoussé steel. "The workmanship is particularly good, the edges of the brim are boldly turned in, there is a slight ridge running from front to back of the crown, and it has had chin straps placed rather to the rear of the helmet, which was worn slanting on the head. Just such a head-piece is seen in a portrait of Philip the Fair, at Brussels' with a "crown" and "fold, lined with red." Armourer's mark, a fleur-de-lis. From Rhodes. Described by the Baron de Cosson.

French. 15th century.

Lent by the Rotunda Museum, Woolwich.

4 COFFER, of wood, covered with velvet and bound with iron, the lid somewhat domed and the corners rounded. In addition to the straps of iron crossing at right angles, a circular panel, with an escutcheon, left blank, is surrounded by a finely pierced pattern of tulips in outline, and thin interlacing scrolls ⅛ inch thick, laid over a sheet-iron background. There are also 4 quadrant-shaped panels at the angles of the lid, and a hasp and 2 escutcheons on the front, similarly decorated. The ironwork has been tinned; and the 3 keyholes are most ingeniously concealed. The coffer forms part of the furniture of Knowle. (*PLATE XXVII., Fig.* 2.)

English. 17th century.

Lent by Lord Sackville.

5 LOCK, steel, overlaid by pierced and engraved brass plate, bearing the Royal Arms under a canopy, palm trees and other ornaments. There are 3 large brass escutcheons, the centre one admits the key, the others discharging pistols if tampered with. Length 14½ inches, width 8 inches. Inscribed William Wall, fecit. Made for George III., 1761.

English. 18th century.

Lent by Her Majesty the Queen.

6 KEY, the bow oval, enclosing the Royal Arms, pierced and engraved; the neck moulded, stem cylindrical and engraved; the bit with wards pierced G. R. III., 1761. Length 7½ inches. Key of lock, No. 5. Made for Windsor Castle.

English. 18th century.

Lent by Her Majesty the Queen.

7 LOCK, cased in brass with moulded edges, a raised and engraved front, with pierced and engraved scroll tail-piece, and 2 richly modelled handles.

This lock is worked by the key with the bust of Charles II., believed to have been made for the Star Chamber, No. 63, Case B.

English. Late 17th century.

Lent by Mr. S. E. Kennedy.

Case E.

CIBORIUM, or receptacle for the reserved sacrament, of architectural design, consisting of a rectangular box, 9 inches high, 6½ inches broad, and 3½ inches deep, filling the space beneath a canopy supported by 4 Roman Ionic columns, and standing on a podium, a wide rectangular base forming a staging below, and a sub-base. Above the canopy is a superstructure with a quadrangular dome, surmounted by a figure of Christ in Benediction. The whole is of carved and embossed steel, russeted and richly ornamented with silver and gold arabesqued work as if damascened.

The sub-base has quadrangular projections, on which are the Evangelical symbols carved in the round. The gilding of this part is mainly a strap and arabesque pattern, the straps in silver. The base bears at the angles 4 seated figures of the Evangelists, carved in the round, their garments gilt with a vine leaf pattern. The stage bears small

medallions of subjects from the Old Testament, with birds and minute arabesque ornaments. The podium is divided into 6 rectangular panels, with subjects from the Life of Christ, the Baptism, the Money Changers in the Temple, Entry into Jerusalem, the Last Supper, Adoration of the Magi, and of the Shepherds. These are separated by round-headed niches containing Apostles, all framed with the vine pattern in gold. The bases of the columns of the canopy have scenes from the Passion in high relief, worked with extraordinary skill. The columns are covered with scale pattern in gold and silver. The main receptacle is decorated on the back and front by 2 large oval medallions, in repoussé work, with strap-work frame. In the corners above are angels holding branches of olive and laurel; the escutcheons in the corresponding covers below appear unfinished. On the front of the receptacle the subject of the panel is the Descent of the Holy Spirit, the Virgin seated on a low stool in the foreground. The canopy above is striped with gold in the manner usual in Milanese work. The subject of the back panel is our Lord's Ascension. At the sides are standing detached figures of Moses and David, 9 inches high, carved from the solid, with a gold niche behind. All the garments are striped with gold or richly arabesqued, except those of David, who is in classic armour. On the top of the flat canopy there is strap-work in silver, enclosing medallions of Faith, Hope, &c., and minute gold arabesques. The superstructure above is concave in outline, with scrolls at the corners. It encloses 2 oblong reliefs, representing the Maries at the Sepulchre and the Incredulity of St. Thomas. At the sides are ribboned panels enclosing on one side the Brazen Serpent, and on the other Jacob's Dream in gold inlay, the rest of the ground being covered with vine pattern and gold. The quadrangular dome encloses triangular panels of pierced arabesque ornament, gilt and silvered. The statuette of Christ is carved in the round, nude except for the loin-cloth, in the act of Benediction.

The front of the receptacle is a falling door, disclosing a gilt interior, engraved with the subject of Christ amongst the doctors; the frame gilt as if damascened. The podium is occupied by a drawer opening from the side, and there are shallow drawers in the base and sub-base. These drawers seem to indicate that the ciborium was designed for use in the private chapel of a palace where there was no sacristy. *(PLATE XXXIV.)*

Milanese. Middle of 16th century.

Lent by Lady de Rothschild.

PISTOLS.

Case F.

1 PISTOL, wheel-lock; the stock of wood, partially covered with elaborate pierced and engraved steel work; the lock and mounts chased. The butt has a steel cap, with chased steel floreated ornaments, comprising 2 dolphins' heads, surrounding a coiled serpent. The stock is almost covered with fine pierced floreated ornament, comprising mermaids, dolphins, dogs, horses and pheasants, all slightly engraved. The lock-plate is chased with 2 dragons, whence proceed floreated ornaments. The trigger-guard and striker are similarly decorated. The barrel is fluted longitudinally, with 2 transverse bands, and is inscribed LAZARINO COMINAZZO. Length 23 inches. (*PLATE LXII., Fig.* 2.)

Italian. 17th century.

Lent by Sir T. G. Carmichael.

2 PAIR OF PISTOLS, flint-lock; the stock of carved wood, the lock and mounts in steel, carved in relief with masks, dragons, and foliage; the backgrounds gilt: the trigger-guard bears a nude Venus, holding a flaming heart; the flint-holder is in the form of a chimera, and the butt bears an infant Hercules, falcons and foliage. The barrel is signed LAZARINO COMINAZZO. From the Magniac collection. Length 21 inches.

Italian. 17th century.

Lent by Mr. Harding.

3 PAIR OF PISTOLS, flint-lock; the stocks of wood, carved; the locks and mounts of steel decorated with mascarons and foliage, carved in relief; the flint-holder being a mermaid, with apes on the trigger and lock. The barrels are signed LAZARINO COMINAZZO. Length 19½ inches.

(*see* also **10**)

Italian. 17th centnry.

Lent by Mr. S. E. Kennedy.

4 PAIR OF BRIGHT STEEL DOUNE PISTOLS, engraved and inlaid with gold and silver. The upper side of the barrel and the lock-plate are engraved with an arabesque of acanthus work; the under side of the pistol, the butt and upper side of the stock are damascened with an interlacing Celtic pattern of gold and silver wire and small plates, on on engraved ground. The butt is scrolled, with a gilt knob engraved as a rosette, and the trigger has a similar knob. The barrel is inscribed JOHN CAMPBELL. Length 14¼ inches.

(*see* also **12**)

Scotch. 18th century.

Lent by Mr. Morgan Williams.

5 PAIR OF PISTOLS, with flint-locks; the stocks of wood, inlaid with figures and arabesques in silver. The lock and mounts are of steel, chased in high relief, with masks and floral ornaments of rich design. The barrel has masks and figures addorsed, in relief and gold damascening. A minute male bust with flowing locks, possibly a portrait, is carved on the pivot of the striker. The details of the ornaments differ slightly in the 2 pistols, but both are remarkable, alike for the elaboration and excellence of the carved steel-work and of the silver inlay, which appears to be by a different artist. Signed MONLONG, LONDINI. Length 21 inches. (*PLATE LXIII., Fig.* 1.)
(*see* also **7**)

English. 17th century.

Lent by the late Duke of Westminster.

6 PISTOL, flint-lock, with carved wood stock, inlaid with silver and gold, principally finely-chased arabesque scroll-work and medallions, especially one on the stock, bearing a female head wearing a plumed casque, under a canopy, and above 2 cornucopiæ. The lock and mounts are of chased steel, in bas-relief, the lock-plate with mermaids, and the butt with a fine mask in an acanthus frame, with helmeted heads on either side. The trigger-guard bears a small medallion portrait of a bearded man in hat and plume. On the barrel is also a full-face laureated bust in Roman dress, upon a pedestal under a canopy, accompanied by several masks, military trophies, laurel branches, &c. The lock-plate and the barrel are marked PIRAUBE AUX GALLERIES, the latter with the addition of À PARIS, 1690. Length 20 inches. (*PLATE LXIII., Fig.* 2.)

French. 17th century. *Lent by Her Majesty the Queen.*

7 A PISTOL, one of a pair. (*See* No. 5.) *Lent by the late Duke of Westminster.*

8 PISTOL, flint-lock, with carved wood stock, inlaid with silver; the locks and mounts of steel parcel gilt, and exquisitively chased in bas-relief, with rococo foliage and scrolls. The lock-plate and trigger-guard have hunting scenes, set in rococo frames, and the barrel is similarly decorated with huntsmen in relief, partly inlaid with gold, on gilt ground. Length 17 inches. (*PLATE LXII., Fig.* 1.)

French. 18th century.

Lent by Her Majesty the Queen.

9 PISTOL, flint-lock, entirely of steel; the mounts and lock chased in relief with flowers, foliage, masks, &c., the rest engraved with corresponding subjects. The barrel is signed PIETR. PALIN, and the lock PIETRO FIORINTIN. Length 19 inches.

Italian. 17th century. *Lent by Mr. Harding.*

10 A PISTOL, one of a pair. (*See* No. 3.)

Lent by Mr. S. E. Kennedy.

11 DOUBLE-BARREL PISTOL, one barrel above the other, entirely of steel, with 2 wheel-locks; almost the whole surface etched bright steel on a partially gilt background. On the flat base of the butt is an etched figure in civil costume, and on the stock, hounds amidst scrolls and other minute ornaments. The weapon is immensely heavy, and bears an armourer's mark, an ivy plant and G. E. on a shield. Length 18¾ inches.

German. 17th century.

Lent by Mr. J. Goldschmidt.

12 A PISTOL, one of a pair. (*See* No. 4.)

Lent by Mr. Morgan Williams.

Case G.

1 SMALL CABINET, in dark wood, with 4 tiers of drawers and central cupboard, with plaques of repoussé russet iron and incrusted gilding on powdered gold backgrounds. The top drawers have masks, vases, and birds, with banded scarves characteristic of Italian design. The side drawers have female grotesques and birds with scarves. The bottom one has winged female monsters, with tails ending in foliage, on which children are resting. The central door has a figure of a youth with gilded hair holding a burning heart in the left hand, clothed in a tunic covered with arabesque ornament, and in the right hand holding the end of a striped scarf which crosses his body. Behind is a niche with an arch and striped scarves, &c. Length 15½ inches, height 11½ inches. (*PLATE XXXII.*)

Milanese. 16th century.

Lent by Mr. D. M. Currie.

2 & **3** TWO PLAQUES, in tortoise-shell and ebony frames, of bright repoussé steel, relieved with damascening on gold backgrounds. One has a figure bearing compasses and a wand, inscribed on a label beneath, GEOMETRIE, under a narrow canopy, supported by winged female forms holding cords; and below, an aged terminal river-god holding a vase of water in each hand. On the field are scrolls, trophies, butterflies and sprays of laurel.

The second Plaque has a female figure holding compasses and a set-square, with the legend beneath ARQUITRAICTYRE, with parts of columns

and an arch beneath. Below is a mask, with 2 terminal figures of tritons blowing conches ; scrolls above, and double canopy, from which depend burning lamps, with birds above the figure.

These are from the original prints by Etienne de Laulne, which, lent by Mr. C. H. Read, are exhibited for comparison. Height 3½ inches, width 2½ inches. (*PLATE XXX.*)

French. 16th century.

Lent by Mr. D. M. Currie.

4 SMALL CABINET, in ebony, with 3 tiers of drawers and a centre door, bearing plaques of embossed steel on gold backgrounds. In the centre is an architectural doorway, in the middle of which is a nude female bearing a ribbon inscribed FORTUNA in gold. The smaller drawers have medallion heads, connected by foliage and scrolls. The larger have figures of Mercury, Diana, Mars and Venus, with birds and scrolled foliage, in the style of Etienne de Laulne. There are pierced angle plates and gilded bow handles at the sides. Length nearly 2 feet, height 9½ inches. (*PLATE XXIX.*)

French. 16th century.

Lent by Mr. D. M. Currie.

5 MIRROR, of Italian outline, of embossed russet iron in low relief, with encrusted gilding, comprising a figure of Apollo and 2 boys above pilasters with fruit, and scrolled buttresses with dolphins at the sides, and a female winged mask and 2 half figures below.

Italian. 16th century.

Lent by Mr. Max Rosenheim.

6 CASQUE, with triple comb, russetted and embossed, the raised parts with traces of gilding. The holder and support for the plume remain. The combs are decorated as in No. 1, Case H, and the scrolled decoration is generally similar, but coarser. On either side is a fleur-de-lis, and in the front a mask. Part of the armour of an officer of Cosmo di Medici. From the Londesborough Collection. (*PLATE XLVII., Fig* 3.)

Several casques of this same design exist in the Royal Armouries at Turin and Capo di Monte ; and one in the Meyrick collection (*Skelton, Plate* 32) was attributed, and probably rightly, to the body-guard of Cosmo de' Medici, Duke of Florence (A.D. 1537-1574).

16th century.

Lent by Mr. D. M. Currie.

Case H.

1 CASQUE, the ground russet, embossed and gilt. In the centre, on either side, springing from above the ear-piece, is a fleur-de-lis, from which rise 2 systems of scroll-work, terminating in flowers and fruit and enclosing between them a head, front-face, with rays, possibly representing Apollo. The comb has a cable along the margin, beneath which on the flat on either side is a row of raised and gilt dentations disposed radially. The comb ends in a leaf on the peak, the rest of which is decorated to match the comb. The ears and neck-piece have foliated scrolls, the scale work which completed the ear-pieces, shown in the drawing hung close by, are now wanting. The plume holder remains. The under side of the neck-piece and the peak are gilded. The owner appends the following particulars:—

"Casque of the Emperor Charles V., made in 1533, by Caremolo di Mondrone, Milanese armourer in the service of Federico Gonzaga, Duke of Mantua. This casque is represented in an album of drawings of the arms belonging to the Emperor, made by his order, and preserved in the Library of the Royal Palace at Madrid. It there figures together with a complete suit of armour and other pieces, amongst which is the celebrated helmet representing a head of hair and a beard, signed by Negroli, of Milan, and dated 1533. In the inventory of the arms of Charles V., drawn up at his death by order of Phillip II., and preserved in the archives of Simancas, all these pieces are described as a gift of the Duke of Mantua to the Emperor. 'Arnés de atanxia por bandas, pabonado azul, que dió el Duque de Mantua, de guerra, con estas pieças.' Amongst them are, 'Dos morriones, uno pabonado y grabado como este arnés y el otro tambien, *salvo que es relevado y dorado y el campo pabonado.*'

"Both helmets are represented in the album, the first decorated like the suit of armour, and the second is embossed and gilt on a russet ground, as described in the inventory. Both are of the same form, and a facsimile of the drawing of the second is exhibited with the helmet. The suit of armour, but in an incomplete state, still exists at Madrid (No. A 114 of the Catalogue of 1898), as well as the Negroli helmet (No. D 1); but both the 'murriones' and other extra pieces are wanting. The name of the armourer who made these pieces, and the date at which he made them, has been revealed by documents in the archives of Mantua, published by Bertolotti. (Arti Minori alla Corte di Mantova, 1889)." (*PLATE XLVII., Fig.* 2.)

Italian, 16th century.

Lent by the Baron de Cosson.

2 COMPLETE GORGET, russet, embossed and on gold grounds, the design consisting of 4 radiating panels, the 2 front ones with oval cartouches containing full-length figures of Mars and Minerva. On the shoulder panels are circular cartouches inclosing laureated portrait-like busts of a male and female. The back has a similar scheme of decoration to the front, with a draped female bearing a palm branch, and an armed warrior, the circular panels on the shoulders with lions' heads. The angles in all cases are filled with trophies of arms and separated by sunk borders with round-headed rivets.

Probably French. Late 16th century.

Lent by Mr. D. M. Currie.

3 MORION, of russet embossing with encrusted gilding upon a gold background. In escutcheon-shaped panels, supported by fawns in relief, with finely gilded strap borders, are, on one side, a fully draped figure, with 2 long curved trumpets, and trophies of arms, representing Fame; and on the other a semi-nude figure of Victory, holding a palm and laurel wreath, and surrounded by arms. These subjects are identical with those on the shield of similar workmanship signed by Giorgio Ghisi, part of the Waddesden bequest in the British Museum. At the top of the strap-work is a small portrait-like head, bearded and wearing a ruff. Outside the panels satyrs hold festoons, with other ornaments, and at the bottom is a second larger mask of a conventional fawn. In front and at the back is a standard branching ornament, with portrait-like masks at the bottom, and bearing above a label with the legend PATI FORTIA on one side, and AGERE on the other. The brim has a rope-edge and also bears 2 portrait-like heads, one clean shaven and the other with a moustache, in a panel-border with fruit.

Milanese. 16th century.

Lent by Mr. D. M. Currie.

4 GORGET of 2 pieces, blackened steel, decorated in front with panel embossed with a battle scene, the combatants in quasi-classic dress, framed by a strap-work border; on either side a floral ornament, and on the shoulders smaller panels with trophies of arms, separated by a strap and rosette. (*PLATE LXI., Fig.* 1.) The back is by a different hand, the decoration not being in panels; the centre a merman with two tails, under a canopy from which drapery and 2 lamps depend. On either side is an elaborate system of foliated scrolls, comprising a female sphinx, satyrs' and lions' heads, &c. A sunk border with steel rivets follows the contour of both pieces, but differs in construction. (*PLATE LXI., Fig.* 2.)

French. End of the 16th century.

Lent by Mr. D. M. Currie.

5 CASQUE, of russet steel, with embossed ornament and partly gilt; high comb and hinged ear-pieces. An acanthus-scrolled ornament covers the whole surface, with the addition of honeysuckle centres on the comb and ear-pieces. The flat scrolls and the bands marking the divisions of the various parts of the helmet are gilded; there are raised half-round rivets on some of the lower bands, and rope edges. (*PLATE XLVII., Fig.* 1.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

6 RAPIER, of Spanish fashion, but probably of Neapolitan workmanship, of about 1650. The grip and the cup of the hilt are pierced and chased with an open-work design, the cup with flowers, birds, dolphins and foliated scrolls, and the grip with the last of these ornaments alone. The pommel is chased with a similar design, and the quillons and knuckle-bow have a spiral ornament. The cup has the turned-over edge, typical of the Spanish form of cup-hilted rapier, and it is wider and flatter than in the Italian form. It has also that inner perforated and chased circular plate known in Spain as a "guardapolvo." The blade is slender, stiff, of diamond-shaped section, and has a short groove, which is inscribed EN TOLEDO. It has not, however, the Toledan character, and has every appearance of being one of those blades made at Solingen for the Spanish market, which are found in nine-tenths of the Spanish rapiers of the 17th century. Rapiers with cup-hilts, even these finely-chased ones, are of very much later date than is usually supposed. There is no evidence in Spanish portraits of their use before about 1640, and the only dated example we are acquainted with, an Italian one, recently bequeathed to the Bargello Museum at Florence, bears the date 1678.

Italian. 17th century. *Lent by the Baron de Cosson.*

7 THE BACK OF A GORGET, of unusual length and elegant form, russetted, embossed, engraved, with gilding encrusted and silver piqué work. The decoration is confined to 3 nearly vertical bands, which unite at the base. Towards the middle of the central band is an embossed figure in plain steel of a female leaning upon a half column, draped over the shoulders and about the loins, within a strap-work medallion under a lion's head. At the base of the centre band is engraved a reclining figure, embracing a column, and on the lateral bands 2 soldiers in casques and puffed trunk-hose. The rest of the decoration consists of engraved trophies, griffins, &c., separated by sinuous lines of silver dots from regions of encrusted damascene-like gilding. There are several prominent gilt studs near the shoulders. (*PLATE LI.*)

A helmet of similar quality is in the Musée d'Artillerie, Paris. The

gorget is figured in Fairholt's Miscellana Graphica, page 19, fig. 2. From the Londesborough collection.

Italian. 16th century. *Lent by Mr. D. M. Currie.*

8 RONDACHE, of russet and gilt repoussé decoration in relief, on gold background. In the centre of a square panel is Apollo, seated on Parnassus, the Sacred Olive on his left and Pegasus on the right, the Castalian spring flowing from beneath the olive down to the centre of the scene below, where the tutelary nymph reclines. On either side are the 9 Muses in richly-worked garments, one singing, the rest playing instruments, among which is an organ. Above, on Apollo's right, are 2 poets, probably Tasso and Ariosto; the composition being completed by 2 flying cupids bearing floral crowns, a third one climbing the Sacred Olive. The design of the panel, which occupies nearly the whole shield, is by Luca Penni, and engraved by Giorgio Ghisi. The panel is represented as attached by ribbons to the shield, the rest of the space having flat scrolls, with raised arabesque ornaments, gilded, and straps with gilt acanthus leaves. Above is an embossed Satyr's mask with fruit, and below, a shield-like ornament from which depend bunches of pomegranates and other fruit. At the sides are large female terminal figures with ornaments, partly gilt. The edging is rope pattern, with a row of studs, the original fringe, once gold, and velvet lining remaining. Diameter 23 inches. (*PLATE LV.*)

Milanese. 16th century.

Lent by the Hon. Mrs. Baillie Hamilton.

9 COMPLETE GORGET repoussé, bright steel on gold ground. In the centre, in front, is a heart-shaped panel, terminating in a large mask, with cavaliers in the costume of Louis XIII. combating. Above this is a bearded head with the wings of a bat, on each side of which are children bearing vases, cornucopiæ and curving foliage. The back has 3 trumpet-shaped vases, one with fruit, and the others with foliage, some of which end with grotesques with horns. The original leather lining is preserved. The ornament, especially of the back pieces, is similar in this and in No. 2.

French. 17th century. *Lent by Mr. D. M. Currie.*

10 PARTISAN, of bright steel, engraved, with fine surface gilding representing damascening. The blade is 23 inches long and grooved, with 2 recurved projections at the base, seated on a spirally fluted knop over the socket, and projecting lugs also spirally fluted. The lower part of the blade is engraved with oval panels of figures and foliage with raised margins, the background covered with an extremely minute oriental diaper in gold, known as azziminia, much in vogue in Venice. The socket is similarly decorated.

Venetian. Late 16th century. *Lent by Mr. D. M. Currie.*

11 PLAQUE, repoussé in high relief and damascened in gold. St. George on horseback, after Albert Dürer's engraving, dated 1508, Bartsch, No. 54, (Armand Durand, No. 52). About twice the size of the engraving, which it follows with great fidelity. On the horse's shoulder, where there is a line of high light in the original, the embosser has introduced a chain, and a stone replaces the tablet bearing the A.D. of the artist. Height 10¾ inches, width 8⅜ inches.

German. 16th century. *Lent by Mr. Ralph Brocklebank.*

12 HUNTING KNIFE AND SHEATH. The pommel carved in form of a lion's head, with a small mask let into the back of the neck. The grip cylindrical, finely gilded with a minute arabesque ornament. The guard and part of the blade is similarly decorated. The blade is one-edged, slightly curving, and has a broad groove, gilded. The sheath, of leather, has 2 steel bands, and a point of damascened work, carrying rings. Said to have belonged to a Duke of Mantua. Length 20 inches.

Venetian. 16th century.

Lent by Mr. George Salting.

13 AN OBLONG PLAQUE of embossed iron, russeted and gilt, illustrating the story of Judith and Holofernes; the headless trunk in a tent forms the central object. The background is a rocky landscape. Length 10 inches, width 2⅝ inches.

Milanese. 16th century. *Lent by Mr. George Salting.*

14 BOUFFE, of 4 plates, embossed, of darkened steel, richly gilt. The top plate is pierced with a row of vertical slits, convex, forming the occularium. It is decorated horizontally with panels of fine arabesque designs in the manner of damascening, and slightly raised gold borders enclosing elliptical panels with masks and arabesques in gold; the top edge is rolled over and banded alternately steel and gold to represent a rope edge. The next plate has in the centre an oval cartouche with the fine arabesque pattern in gold, and a strap border, bearing small masks and monsters. The rest of the plate is decorated with bunches of figs tied with ribbons, partially gilt, on a finely-punched background. The third plate is embossed with a flowing beard, partly gilt, with the fine arabesqued pattern forming a border on either side. The fourth plate is part of the gorget, and is embossed with a fine strap-work and cartouche pattern, part of which bears the finely gilt arabesque. The lower margin is studded with gilt-headed rivets. From the Fountaine collection.

Milanese. 16th century. *Lent by Mr. D. M. Currie.*

15 PLAQUE, in russet and gilded repoussé work on gold backgrounds, the centre representing Judith and Holofernes at the siege of Bethulia, oval, in a strap-work frame with a damascene-like pattern in gold, the rest of the field having above prisoners and trophies of classic armour and dragons below—all russet in relief, decorated in silver and gold, on a gilt background. The outer frame has been added; it is moulded and gilded, the border of encrusted damascening, with a minute arabesque pattern in silver, broken by medallions containing landscapes with buildings in gold, and in the corner, cuirasses and shields. Length 18¼ inches, height 14 inches. (*PLATE XXXIII.*)

Odiot collection, figured in "Les Arts du Métal," page 63.

Milanese. 16th century.

Lent by Mr. George Salting.

16 LINSTOCK, the blade decorated with gilded figures and arabesques, at the base and on either side helmeted masks in high relief. From these spring the curved arms terminating in dragons' heads. Below these are 6 loops with masks, forming a kind of openwork knop above the socket, which is panelled and arabesqued. The whole is parcel gilt. Length 13½ inches.

Venetian. Late 16th century.

Lent by Mr. D. M. Currie.

17 The companion to No. 13. The figures of A KING AND QUEEN ON A THRONE, a female rushing towards them with a torch and flaming vial. Buildings in the background.

Milanese. 16th century.

Lent by Mr. George Salting.

18 PLAQUE. Figure of a Knight on horseback, from Albert Dürer's Knight of Death, dated 1513; Bartsch, No. 98 (Armand Durand, 93). The engraving is closely followed, but two stones replace the tablet with A.D. of the original. The whole of the lance is seen in the plaque, which in the original stops at the grip. The scale is about twice that of the print. Width 8½ inches, height 10½ inches.

German. 16th century.

Lent by Mr. Ralph Brocklebank.

19 CUP-HILTED RAPIER, the cup partly plain with 2 horizontal bands of foliated pierced work, the edge, as well as the quillons and knuckle-guard have a spiral ornament. The pommel is carved with a foliated design.

Italian. 17th century.

Lent by Mr. Percy MacQuoid.

Case I.

1 RONDACHE, convex, of dark steel, parcel gilt and piqué with silver; embossed in high relief, with delicate rope edge spirally dotted with silver. The design consists of a large circular panel, possibly representing the Triumph of Scipio, and a border. In the centre is a figure of a Roman warrior, standing in an elaborately decorated beaked galley, and holding in his left hand a Roman eagle; a flying figure of Victory crowns him with a garland, and in front is a second winged Victory on the prow of the vessel, holding a shield with Medusa's head and a palm branch, as well as a lotus standard. In front of the galley, on land, is a figure of Hercules, wearing the lion's skin and bearing the pillars. Beside him is Neptune, with the trident. Beneath, there is the reclining figure of a river god, possibly the Nile, bearing the cornucopia in his right arm, and the customary vase in his left. Immediately to his right is the seated figure of a female, with her right breast exposed, and attached by her arms and by braids of her hair to a short column, sculptured with laurel, and terminating in an object resembling a mulberry. A narrow ovolo, heightened with gold and silver, divides the central panel from an extremely rich outer border, in high relief, of fruit and flowers interspersed with figures of children, except at the summit, where there is a ram's head and swags. On the back are remains of the leather lining, and one of the steel handles complete. Diameter 22 inches. (*PLATE LVII.*)

Italian. 16th century.

Lent by Mr. D. M. Currie.

2 RONDACHE, convex in form, of bright steel, embossed in considerable relief, with rope edge. The design consists of a large circular panel and a border. In the centre a standing figure of Bellona, armed and winged, her right arm holding a spear, her left a buckler, and her left foot resting on a sphere. Cupid approaches her, bearing in his left hand an olive branch, and in his right an arrow. The second plane of the composition has a spirited group of combatants, including a boldly-designed horseman approaching the spectator. Two mediæval castles are seen in the background. Two children's heads on clouds symbolise the winds. A laurel wreath separates the border, which contains 4 circular medallions with busts of warriors, connected by boldly-designed arabesques in bas-relief. This shield is lined with the original cuir-bouilli, embossed with a male figure in a triumphal car, the head of a warrior and grotesques. Diameter 22½ inches. (*PLATE LVIII.*)

Italian. 16th century.

Lent by Mr. D. M. Currie.

3 A DAGGER, with hilt and sheath of gilt steel, carved with a scrolled design of branches of vine, the background minutely punched. On the top of the flat pommel is an Imperial eagle, with a shield; the latter recurs on the grip. The curved quillons and finger-guard are also covered with vine branches, and the blade is partly engraved with the same design. The sheath terminates in a spherical ball, with carved vine ornament in relief, which also covers the front of the scabbard, the back having a similar ornament engraved on the surface. It has 3 hollow pierced rope bands, 2 of them above the rings for suspension. With the finger-guard are 2 pearl-handled knives, with similar ornament on the mounts. The pricker has been lost.

German. 16th century.

Lent by Sir J. C. Robinson.

4 & 5 PAIR OF GAUNTLETS, of russet steel, embossed and richly gilded. On the wrists, in medallions, are youthful warriors: on one gauntlet bearing a shield and spear; and on the other a scimitar and shield. The frames are supported by winged female terminal figures, with a mask above and below. On either side are youths, captive, in richly-embroidered oriental tunics, with arms, fruit garlands, and scrolls filling the remainder of the space. The plates covering the hands and fingers are decorated with fine arabesqued gilding. From the Bernal and Londesborough collections. Supposed to have belonged to the suit of which the breastplate, No. 5, Case J, formed a part.

Milanese. 16th century.

Lent by Mr. D. M. Currie.

6 KITE-SHAPED SHIELD, russet ground, repoussé and damascened. In the central medallion are 2 large figures, perhaps the ghost of Hector appearing to Æneas seated. Various shields and arms are on the ground; in the distance are tents and the walls of Troy, and near by a sentinel with a spear. A large grotesque fawn mask is beneath, enclosed like the centre subjects with broad flat scrolls; ribbons terminating in groups of fruit hang from the fawn's horns. Above is a beardless mask with closed eyes and open mouth; on either side being panels of arms and fruit. Below these are seated captives, a bearded male on the left, and a more youthful figure on the right. There are silver studs round the border, and silver rosettes at the points of junction of the system of strap-work. The background of the border is gilded and pounced. Height 25 inches, width 19 inches. (*PLATE LIX.*)

French. 16th century.

Lent by Mr. D. M. Currie.

7 KITE-SHAPED SHIELD, of bright steel, embossed, in low relief, with slight vestiges in places of damascening. In the centre is a heart-shaped panel bearing a landscape with a battle scene, containing numerous figures, the more prominent of which is a mounted commander, horse and man fully armoured, with bare head and long locks; there is a mediæval castle in the background. This and the other compositions are contained in a system of flat strap-work. Above is a large floreated mask with a hanging wreath of fruit, supported on each side by captive warriors and groups of arms. Panels of arms and fruit fill the rest of the border; near the bottom of the shield is a female head full-face; and beneath 2 cranes and snakes. Delicate branches of olive are introduced into the design of the lower part of the shield. The margin has a rope edge, and lion's head studs, gilt. The original crimson velvet lining, with crimson and gold fringe, and remains of the handles are preserved. The general scheme of the design is of earlier date than the central panel, and recalls that of the gold shield of Charles IX., in the Louvre. Height 27 inches, width 19 inches. (*PLATE LX.*)

French. Early 17th century.

Lent by Mr. D. M. Currie.

8 POWDER PRIMER, half cone-shaped, of bright steel, embossed in high relief, with gilded background. In the centre, the bust of a lady, with horned head-dress, front and back, within a circular frame of strap-work. There are trophies of arms in the corners and loops of fruit above. Over these is an ovolo border, with a similar border below.

Italian. Late 16th century. *Lent by Mr. D. M. Currie.*

9 & 10 PAIR OF GAUNTLETS, of russet steel, embossed and richly gilded. On the wrist of each is represented an arched recess, with a warrior, outside which are panels filled with arabesqued work and crossed by hanging garlands and trophies. The upper edge has a rising border of foliage, with a mask in the centre. The finger-guards are wanting.

Milanese. 16th century. *Lent by Mr. S. E. Kennedy.*

Case J.

1 CASQUE, with high comb, and hinged ear-pieces; embossed, in russet, with gilt backgrounds and arabesqued ornaments. The skull is occupied chiefly by a medallion on either side, with a flat-raised border covered with arabesqued foliage in gold. The left-hand medallion bears an armed warrior, seated on a recumbent nude figure of a man; he is embraced by a fully-draped female

bearing a dart in her right hand and a shield on her left arm, behind her being a satyr; this subject probably represents Valour, with Cowardice at his feet, and sustained by Wisdom—Minerva. The corresponding medallion has a partially-draped female figure, seated on a crouched satyr, her right foot resting on the base of a column, and holding in her right hand a viola, and in her left the chain fastening the satyr; to the left Mercury is coming rapidly towards her with a garland in his hand. As in the companion medallion there is a walled city—with many buildings. Near the base of the column are two stringed musical instruments. In the front of the large medallions, over the peak of the helmet, are figures, partially draped in striped garments, of Fame and Victory. Behind the medallions, at the base of the comb, is a double plume-holder in the form of a shield, damascened, supported by two children, surrounded by trophies of arms. The comb has a roped edge, and three medallions on each side; the centre with a seated Cupid, and the others with nude female figures. The space between is filled with vine-pattern arabesques in gold. The peak has a medallion with a satyr's mask, strap-work, and groups of arms, and a narrow border of vine-leaf pattern in gold, dividing these from the roped edge. On the neck-piece are crossed shields and banners, and on the ear-pieces, seated figures of Cupid with a bow, and a torch; the borders are similar to those on the peak. From the Forman collection. (*PLATE XLVIII.*)

Milanese. 16th century.

Lent by Mr. D. M. Currie.

2 PAIR OF ELBOW-PIECES AND STRAP PLATES, of bright steel, embossed, with damascened borders. The design is a bold treatment of acanthus leaf, ending in 2 foliated scrolls with terminal flowers, collared by a ring in perspective; the borders are of leaf pattern in gold on dark ground, and the straps a damascened scale pattern. The owner has furnished the following interesting notes:—

"Elbow-pieces to be worn over sleeves of chain mail, made by the Brothers Negroli, of Milan, in 1539, for the Emperor Charles V.

"These elbow-pieces belonged to a suit of armour, comprising a great number of extra pieces, which is drawn in the album already referred to in the description of the Casque of Charles V. (*see* Case H, No. 1), and is also fully described in the inventory at Simancas. Twenty-four out of thirty-eight of these pieces still exist at Madrid (Nos. A 139 to 146 of the Catalogue of 1898). On the close helmet of the suit is the signature, PHILIPPVS . JACOBI ET FRATR . NEGROLI . FACIEBANT . MDXXXIX. The light elbow-pieces exhibited are represented in the album, hanging by the still existing scale-covered straps, to small shoulder-pieces, which are also

missing from Madrid. In the inventory they are described as 'Un par de navajas, para con mangas de malla, de atanxía,' a pair of elbow-pieces, for use with sleeves of mail, damascened.

"The whole suit is decorated like these pieces, with bands of damascened work, whilst the larger pieces, helmet, shoulder-pieces, elbow, and knee-pieces have a fine embossed ornament of acanthus leaves and floral scrolls, which in places is further enriched by a boldly executed mask.

"These elbow-pieces were formerly in the Fountaine collection, which contained other pieces from the Madrid Armoury. That Armoury was very extensively pillaged about sixty years ago, and in 1839 a large consignment of pieces stolen from it was sent to London and sold by auction. In almost every important collection in Europe, formed since then, pieces can be identified as having once belonged to the Royal Armoury of Spain."

Italian. 16th century.

Lent by the Baron de Cosson.

3 BURGONET, with high comb, hinged neck and ear-pieces, of bright steel, with etched ornaments, russeted and gilt. Fitted to the helmet is a bevor of 3 falling plates, secured by spring catches, to guard the face, the topmost pierced with horizontal band to serve as the occularium. The comb has a roped edge, and on the sides flat strap ornaments inclosing panels, with the figure of Mars in a chariot, Justice, and Fortitude, repeated on both sides. The ground between is granulated with delicate foliage. On the skull are 2 boldly crossing straps with leafy ends, covered with minute foliated ornaments. The peak, neck and ear-pieces are margined with bands of similar character. On the ear-pieces are 2 round panels, with figures of Justice and Fortitude in wreaths. On the bouffe are figures of Victory and Mars, and bands of ornaments. The edges are roped with a row of brass-headed rivets. Part of the suit of armour of the Earl of Essex, preserved in the Guard Chamber at Windsor. (*PLATE XLVI.*)

English. 16th century.

Lent by Her Majesty the Queen.

4 CASQUE, triple combed, with umbril and hinged cheek-pieces, embossed and with the plain parts gilt over a minute pounced scrolly design. The ridges of the combs are notched, the flat sides of the middle one having a central oval panel left plain, and trophies of arms and fruit. On the skull between the combs on either side are 2 oval panels with mounted men charging with spears, and 2 smaller panels with trophies. Outside the combs on each side are an oval panel with horsemen charging, and 2 smaller panels, with masks and trophies.

The rest of the helmet is enriched with detached lions' masks. On the umbril is a female head on a shield, with a string of beads below, and fruit and trophies of shields, the neck piece being also decorated with fruit and garlands. There are star-shaped ornaments on the cheek-pieces.

Probably French. Early 17th century.

Lent by Mr. D. M. Currie.

5 BREASTPLATE, peascod shape, embossed and gilt with encrusted silver and gold decoration, inlays of silver, and gilt backgrounds behind the figures. At the top is a Medusa's head with wings, and on each side are winged figures of Victory, blowing trumpets and bearing palm branches. Beneath this are addorsed figures of captive youths, and below these again, in the centre, is a niche with a figure of Mars, standing on a tablet supported by 2 satyrs, which rest on a ram's head, surmounting a cartouche with small statue of Apollo. Bands with garlands, strap-work and masks, separate the next vertical bands of figures, comprising winged children bearing a banner, Mercury, a satyr full-face, and Diana. On the corresponding band are Jupiter and Saturn. There are shorter bands beyond of similar character. The whole design is connected with strap-work, which, like the backgrounds, except those to the figures, is covered with minute gilt arabesques. There are separate plates round the armholes. Compare with Nos. 7 and 9, Case H, and the superb half suit in the Wallace Museum. (*PLATE LII.*)

This breastplate is said to have been worn by Philip II. of Spain. From the Bernal and Londesborough Collections. Engraved and described in Fairholt's "Miscellania Graphica," pl. 39, fig. 92.

Italian. 16th century.

Lent by Mr. D. M. Currie.

6 RONDACHE, bright steel, produced to a point in the centre; the finely embossed ornament on gilt backgrounds is confined to 6 radiating bands and a border round the margin. The edge is roped, with brass studs inside. On the radiating bands are figures on shield-shaped escutcheons, Mars standing, others nude and seated, the rest of the band being composed of foliage ending in birds, stags, &c. The circular border is similar, but with escutcheons engraved with cities or fortresses. The surface between the bands is plain. The work assimilates to that of Etienne de Laulne, but is apparently of somewhat earlier date. It should be compared with the plaques Nos. 2 and 3, Case F, and the gorgets Nos. 2 and 15, Case H. The original blue velvet lining and one of the handles are preserved. Diameter 22½ inches. (*PLATE LVI.*)

French. 16th century.

Lent by Mr. D. M. Currie.

7 BREASTPLATE, peascod, russet steel, embossed and gilt behind the figure. This is a winged figure of Victory from the design of Hans Muelich, blowing 2 trumpets, draped from the waist downwards, and surrounded by trophies of arms, within an oval frame of strap-work. Below is a grotesque head, and from each side of the centre panel proceeds a horizontal band, on which is an eagle with outspread wings. The remaining space is occupied with trophies of arms, fruits and 2 branches of olive. A part of the strap-work and the background of the figure is engraved with floral ornament, and the rest of the background pounced. (*PLATE LIII.*)

German. 16th century. *Lent by Mr. D. M. Currie.*

8 BOWL-HILTED RAPIER, the pommel, a helmeted head carved in the round, the curved quillons and knuckle-guard ending with helmets and armour. The bowl is deep, embossed with a battle-scene on a gilt ground, and a pierced scrolly border with heads above, over a guilloche. The blade is 4-sided, grooved and inscribed.

Of Portuguese form. 17th century.

Lent by Mr. D. M. Currie.

9 BOWL-HILTED RAPIER, bright steel, the pommel oviform, with busts chiselled on either side. The curved quillons and knuckle-guard terminate in dolphins' heads. The bowl is deep, with 3 embossed panels containing heads, possibly of Roman Emperors, on gold grounds, alternating with panels of pierced and embossed strap-work and foliage, masks, grotesque heads, and a scalloped and pierced border of masks above an engraved guilloche. The blade is grooved and inscribed.

Of Portuguese form. 17th century.

Lent by Mr. D. M. Currie.

10 PEASCOD BREASTPLATE, of prominent form, with 2 plates of the taces; embossed steel on pounced gold ground, the upper margin with rope edge. In the centre at the bottom is a female crowned head, full face, underneath a vase with fruit, from which proceed on each side bold floral scrolls filling the whole of the upper parts of the breast; above the vase is a male mask on a shield, supported by 2 children. Below the scrolls, and on either side of the mask, is a medallion in a strap-work frame, one bearing a relief of David, with the head of Goliah, and the other with Judith carrying the head of Holofernes. Beyond these are festoons of fruit, laurel sprays, and trophies. At the top, separated by a V-shaped band, is a much smaller panel, with cherub's head and scrolls. The taces are also decorated with scrolls and laurels, and there are narrow borders of laurel under the arm-holes.

French. 16th century.

Lent by Mr. D. M. Currie.

11 RONDACHE, engraved with a radiating design and border in gold, on a sunk russet background; a short hexagonal spike fixed in the centre. The design is in 7 compartments, with borders between, filled with grotesque ornaments of monsters, satyrs, birds, men combating, terms, vases, &c. The borders also contain human figures, such as Herodias' daughter, Judith, &c., in panels with strap-work. Round the spike is a rosette of scroll work, and the panels have a guilloche border. The circular border is a series of panels connected by intricate strap-work, containing monsters, armed and winged figures reclining, &c. It has a cable edging and gilded studs, some of these fixing the leather handles. There is no lining. Diameter 22½ inches. (*PLATE LIV.*)

From the Stafford collection.

Italian. Late 16th century.

Lent by Mr. D. M. Currie.

12 BREASTPLATE, with salient tapul, V-shaped top and rope edged gussets, bright steel, with engraved and gilt vertical bands of ornament. Down the centre is a rich floreated band of foliage in bright steel on gold ground, with 2 similar bands at either side. Between these are foliated ornaments with strap-work panels, sunk and gilt on the bright steel ground. A scrolled border of foliage, gilt on a sunk ground, passes round the neck and arms, and down the sides. There are holes for fixing the extra pieces and steel loops at the sides.

Italian. 1st half of the 16th century.

Lent by Mr. D. M. Currie.

13 A LANCE REST, of steel, entirely fire-gilt, and engraved with terminal monsters, scrolls, &c., on a dotted ground. It is hinged, and folds in the centre. The main plate has 4 oblong piercings, through which the 4 square-shaped eylets in the breast-plate could pass, a spring staple was slipped through these, and the rest thus firmly retained in place.

Lent by Mr. Guy F. Laking.

14 PAIR OF GAUNTLETS, complete with the finger plates, the original linings of crimson silk, embroidered with gold thread, and portions of the chain-mail, for the palm of the hand. The decoration is in silver and gold on blued ground. In the centre is an open crown with palm branches, the rest with silver knotted work, enclosing gilt trophies of arms. There is a border of facetted studs, and a gold decoration between 2 gilt ridges round the wrist. From the Londesborough Collection.

Probably French. 16th century.

Lent by the Victoria and Albert Museum.

15 CINQUEDEA. A Venetian type of weapon, with arch-shaped bronze gilt pommel, the grip having a thick plaque of ivory on either side, secured by four circular openings containing brass tracery. The quillons curve slightly towards the point and are of gilt steel chased with masks and acanthus leaves. The blade is 16½ inches long and 4 inches wide at the hilt, and is divided into 14 facets, engraved and gilt on one side with the Judgment of Paris and acanthus scrolls above—on the reverse a circular panel with a portrait bust beneath a crown, on a groundwork of floral scrollwork.

Early 16th century.

Lent by Sir J. C. Robinson.

Case K.

1 BEVOR OF AN OPEN CASQUE, known as falling. Decorated with bands of engraving, in the style of Peter Speyer, armourer of Annaberg, in Saxony, to whom it has been attributed. The ornaments consist of floreated scrolls, and two bearded figures, with lion's paws, and scroll-shaped tails, facing one another.

German. Middle of the 16th century.

Lent by the Baron de Cosson.

2 REINFORCING ELBOW-PIECE, probably Saxon work, of about 1570. It is decorated with engraved bands of strapwork, on a gilt ground, and two fleur-de-lis shaped ornaments. The ground of the engraving has minute scrolls in the place of the usual dots.

Formerly in the Fountaine collection.

German. 16th century.

Lent by the Baron de Cosson.

3 HORSE MUZZLE, pierced, the frontlet, with a trefoil cresting, bears the inscription, GOT ALL+IN DE+EE+RE. Below is a band of triangles, in the centre of which, in relief, is a stag's head with horns reaching to the top of the cresting over a small panel containing the date 1557. On either side and below the panel are 5 contorted serpents, with heads towards the date, the centre one being larger and placed vertically, with forked tails spirally coiled. The sides are filled with geometric and other ornaments. At the termination is a small pendant in form of a pearl. (*PLATE XLI., Fig.* 2.)

German. 16th century.

Lent by the Victoria and Albert Museum.

4 PISTOL-LOCK, chased in high relief, with dragons' heads, and foliage, and grotesque masks and busts. The plate plain.

Lent by Major Victor Farquharson.

5 HACKBUTT, the stock of wood, inlaid with stag's horn. The barrel octagonal, chased in low relief for more than half its length, with figures, grotesques and foliage, on a gold ground. It has in addition a shield bearing 3 fleurs-de-lis, under a closed crown, surmounted by a helmet, damascened in gold, with lion supporters on either side. The lock plate is similarly chased with a boar hunt in low relief, and the trigger guard and lock are richly decorated. The wheel case is of brass, engraved with 2 cocks and scrolls.

French. 17th century.

Lent by Mr. D. M. Currie.

6 FLINT-LOCK, of chased steel, the flint held by a female half figure and steel by a cupid. On the front is an armillary sphere on an escutcheon, supported by 2 boys under a motto, "UNDIQUE MAGNUS." Above the flint and at one end are fleur-de-lis. The lock is signed PETRUS ANCINUS, 1643. A sword with this signature, dated 1661, has the addition "REGIENSIS," presumably for Reggio. Length 8½ inches. (*PLATE XXII., Fig.* 2.)

Italian. 17th century.

Lent by Mr. C. Davis.

7 LOCKING GAUNTLET, of 5 plates, decorated on the front and back with a slightly sunk vertical band of etched strap-work and partly geometric ornament, the surfaces arabesqued and gilt on a stippled and russeted ground. These 2 bands are laced together by an intercrossing design of etched work, similar in detail, on a plain surface, representing slashings. The cuff is pointed, and has an etched border and rope-edge. The fingers are not divided, and the top plate is provided with a hole to fasten a catch under the wrist, which secures the grip of the weapon. This is part of a lost suit made for Sir Henry Lee, K.G., the helmet being in the Tower. Like the Christopher Hatton suit, it is the work of Jacobi.

English. 16th century.

Lent by the Armourers and Braziers Company.

8 WHEEL-LOCK, decorated with pilasters and caps, dragons, harpies, boys, &c.; chased from the solid on a ground of arabesques and strap-work. The flint is held in a stag's head, and on the pan is an engraved figure on horse-back. Length nearly 1 foot.

Lent by Mr. C. Davis.

9 HORSE MUZZLE, pierced, the frontlet a border of lions and foliage, with the Imperial Eagle in the centre. There is a small trefoil cresting above, and below the eagle the date 1568. In the centre is an ovate panel, with a stag's head, in relief, on a background of foliage. Two wide open spaces divide this from the cheek pieces, which are filled with foliage and 2 lions within circles. (*PLATE XLI., Fig.* 1.)

German. 16th century. *Lent by the Hon. Mrs. Baillie Hamilton.*

10 A FALLING BEVOR OR "BUFFE," with 5 bands of vertical etching sunk, with traces of gilding, the design being a true lover's knot, alternating with a pomegranate. The border round the upper and lower margins is similar, but bears a thistle bud between 2 leaves, repeated. The buffe consists of 5 plates, the 2 upper ones pierced with 6 vertical slots on each side. The rivets are round-headed, of brass. The buffe was probably used with an open casque, like that of the Earl of Essex, No. 3, Case J. From the Londesborough collection. The remainder of this suit, which was made for Sir Henry Lee, K.G., and is the work of Jacobi, is in the Armourers' Company's Hall.

English. 16th century.

Lent by the Armourers and Braziers Company.

11 SPORTING CROSS-BOW OR PROD, the stock of wood, inlaid with stag's-horn. The bow, the lever, and the shaft of steel, etched and gilded; the shaft with hunting subjects and arabesques; the rest with foliated arabesques only.

German. Late 16th century.

Lent by Mr. D. M. Currie.

12 & 16 PORTIONS OF A PAGE'S SUIT, consisting of a tasset of 6 plates and part of the left espallier, its rare form of decoration consists in alternate bands of embossed ridges, engraved and gilt, with slashed ornament, representing the puffed and slashed costume of the period, the ground-work is gilt and engraved with scrolls, &c.

From the Londesborough collection.

Italian. First half of 16th century.

Lent by Mr. Guy F. Laking.

13 PISTOL-LOCK, the plate engraved with foliated scrolls and serpents, passing into bas-relief chasing at one end, with a snake and dragon. The strikers are chased with snakes and dragons in fuller relief.

Lent by Major Victor Farquharson.

14 GUSSET OF A CUIRASS, of steel, with roped turnover; it is etched with a border of hounds, deer, and monsters, on a ground of foliage.

German. 16th century.

Lent by the Victoria and Albert Museum.

15 SNAPHANCE. The flint held in a bird's beak, and the steel supported by a monkey. A writhing dragon is beneath the flint, and at the extremities are twisted serpents.

Italian. 17th century.

Lent by Mr. T. Foster Shattock.

16 *See* under **12**.

17 TWO PLATES, from the base of a laminated back-plate, with 6 delicate flutings converging to a point.

German. 15th century.

Lent by the Rotunda Museum, Woolwich.

18 THE BACK PART OF A GORGET, of 4 plates, the lower one with a series of delicate ridges passing downwards, and others diverging to the shoulders; with 2 depressions, and a rope edge between following the margin, which is like the 2 plates above, finely fluted and notched at the back. The top plate has a salient rope border, and the whole surface is delicately engraved.

Italian. Late 15th century.

Lent by the Rotunda Museum, Woolwich.

19 GARDE-REINS, of 3 plates of elegant form, decorated with 6 flutings, converging to a point.

German. 15th century.

Lent by the Rotunda Museum, Woolwich.

20 (*see also* **22**) PAIR OF GENOUILLÈRES, of the 13th century. Inside one remain some rings of the mail *chausses*, to which they had been attached. This mode of attachment by small loops fastened by brass rivets, which show outside as a row of ornamental studs, is very interesting, and seems to have escaped the notice of writers on early armour. They have been further fastened by straps, of which one small portion yet remains, passing round the limb, outside the *chausses*.

English. 13th century.

Lent by Sir Noël Paton.

21 ONE GENOUILLÈRE. It has been richly damascened with gilded metal, the design being of intricate 13th century character, and the field delicately and closely cross-hatched with incised lines. This example is also interesting as an illustration of the manner in which genouillères of the early transition period were sometimes wrought into the mail chausses. In the present case only one broken ring of the mail remains.

Suits of black armour, richly covered with gilt arabesques, are sometimes represented in English paintings of this period.

English. Late 13th century.

Lent by Sir Noël Paton.

22 *See* under **20**.

23 GAUNTLET, bright, parcel gilt. Etched with vertical bands and a border. In the centre, at the wrists, is a youth in puffed dress, holding a weapon, around which twines a snake. On the bands on either side are monograms, under a ducal coronet, the rest of the ornament being of knots, grotesques, lions, &c.

Italian. Late 16th century.

Lent by the Hon. Mrs. Baillie Hamilton.

24 BACK-PLATE, of bright steel, with 7 vertical bands of embossing. Upon these are figures of Ceres, Pomona, Fame, &c., with grotesque and caryatid figures, amorini, and scroll-work. The ground is punched all over, and was formerly gilt.

Flemish. Late 16th century.

Lent by the Hon. Mrs. Baillie Hamilton.

25 GAUNTLET, bright, formerly blued, with 4 broad vertical bands of etched and slightly embossed strap-work design with trophies of arms, partly gilt. The intermediate bands are smooth with remains of studs, which secured some form of ornament now lost.

Italian. Late 16th century.

Lent by the Hon. Mrs. Baillie Hamilton.

26 MORION, etched all over, the skull slightly facetted, the apex a graceful recurved point; the brim of slightly ogee outline, pointed at either end, one extremity curving upward and the other down. Each of the 4 facets bears a circular medallion with a bust in profile, and a larger panel bearing an armed man combatting, in classic dress, otherwise entirely filled with trophies of arms on a stippled ground. Separating the panels and around the brim is a border almost equally occupied with trophies of arms. The plume holder is a scrolled escutcheon, and round the base is a row of brass rivets. (*PLATE XLV., Fig.* 2.)

North Italian. 16th century.

Lent by Mr. Seymour Lucas, R.A.

27 MORION, etched all over, the sides somewhat flattened, the apex a recurved point; the brim slightly ogee, sharply pointed and rising towards the front and back. Each side is covered with a radiating and inter-crossing strap, bright, on a dark etched ground filled with arms and weapons, and centering in an oval medallion of an armed figure. There is a border down the front and back with similar trophies, and the brim is etched with acanthus leaves and finished with a cable edge. There is a plume holder and a row of brass rosette-like studs round the base.

North Italian. 16th century.

Lent by Mr. Seymour Lucas, R.A.

28 BACK-PLATE, with laminated placate, decorated with a chevron ridge at the top, and a second chevron ornament, composed of 3 flutings, diverging from a point at the base upward to the shoulders.

German. 15th century.

Lent by the Rotunda Museum, Woolwich.

29 RAPIER, swept-hilted, with counter-guards, the ends of the quillons and knuckle-guards, and the pommel carved in spiral knobs. The guards scrolled, and the blade 6-sided, with an inscription.

German. Early 17th century.

Lent by the Hon. Mrs. Baillie Hamilton.

30 RAPIER, swept-hilted, the pommel glandular, compressed, crowded with minute figures chased in relief. The quillons and guards pierced with series of figures and animals in relief. The blade 4-sided, partly fluted, and inscribed JOHANNIS HOPPE ME FECIT. An armed man is stamped in the blade.

German. Early 17th century.

Lent by Mr. Goldschmidt.

31 THE HEAD OF A BOAR-SPEAR, 4-sided, massive, etched all over with German strapwork and arabesques, the sunk parts darkened, and the raised ornament bright steel.

German. 16th century.

Lent by Mr. George Durlacher.

32 PISTOL, flint-lock, shaped like a dagger, entirely of steel, decorated with chased fruit and flowers, with scrolls. The barrel is cut obliquely into a point to inflict a stab.

Italian. Late 17th century.

Lent by Mr. Gibbs.

33 CUP-HILTED RAPIER, with oviform pommel and straight octagonal quillons and knuckle-guard. The cup pierced and chased with 3 circular panels of flower work and grotesque masks. The blade 6-sided and doubly grooved.

Flemish. Early 17th century.

Lent by the Hon. Mrs. Baillie Hamilton.

Outside Case K.

34 FAUCHARD, the blade waved and scythe-shaped, terminating in a long 4-sided point, with an axe-like blade having a forked point beneath. The surface is etched with a coat of arms on the axe, and a lion and griffin supporting a lighted candlestick on one face of the scythe, and a wild man-of-the-woods, holding a similar object on the other. On both sides the motto, ALIIS IN SERVIENDO CONSVMOR, 1577, while the rest of the ground is etched with strap-work ornament with a filling-in of finely-foliated arabesques. Length of weapon 26 inches, exclusive of staff.

German. 16th century.

Lent by the Rotunda Museum, Woolwich.

35 HALBERD, with small blade, crescentic in front, the point at the back turned slightly downward, and ending in a very long 4-sided spike. The surfaces are deeply etched with foliated ornament, comprising 2 harps on one side, and a helmet and shield on the other. The head is almost 3 feet long and the staff appears to be original.

Flemish. 16th century.

Lent by the Rotunda Museum, Woolwich.

36 THE SKULL OF A BASCINET. It has a small circular hole in front, about 5 inches from the apex of the skull, this would appear to be the remains of some catch or spring, and not, as has been suggested in reference to this helmet, the rivet hole for the hinge of a vizor lifting from the top. This is clearly shown, since the hole is too small for a rivet of sufficient strength to bear the strain of the vizor, and the skull retains the two original hinges and pivots at the sides. These are certainly contemporaneous with the helmet and have never been moved. This bascinet, said to have been taken from the arsenal at Zurich by the medical adviser of Napoleon I., was purchased from the Collection of Herr Richard Zschille, of Rossenhein, near Dresden.

It is probably of the French type, from the tall and graceful form, and dates from about 1400. It is strong and heavy in manufacture, forged entirely from one piece, the surface admirable, never having been overchased. The margin above the temple is slightly chamfered, and there is a row of rivets round the edge intended to fasten the lining, and a second row of holes of larger dimensions for the attachment of the staples of the camail. (*PLATE XLIV., Fig.* 1.)

French. Late 14th century.

Lent by Mr. E. A. Barry.

37 A BARBUT, or sallad of classic form, with T-shaped opening for the face. The skull is of finely moulded keel form, the edge slightly rolled outwards; following the margin of the face opening and riveted on is a reinforcing band of steel, square in section. This would prevent a hostile weapon from glancing on to the face. Halfway up the skull is a double row of flush rivets, for the attachment of the leather strap for the lining. At the back is twice repeated the armourer's mark, an $\overline{A}$ surmounted by a cross. The surface is now bright steel.

Italian. About 1480. *Lent by Mr. Morgan Williams.*

38 A BARBUT, of nearly similar form, with the exception of the face opening, which at the sides has been cut to a curved outline; the lower edge has been turned outward to a triangular section. The ridge of the skull is slightly flattened, after the fashion of the Spanish armet combs of the late 15th century. An important armourer's mark is three times repeated on the right-hand side at the back. Halfway up the skull is a double row of flush-headed rivets for the stap lining. The surface is now bright steel.

Italian. About 1480.

Lent by Mr. Morgan Williams.

39 HELMET, fluted, partly etched, and with traces of gilding. The following is a description by the Baron de Cosson, who considered this helmet to be of "magnificent form and workmanship."

"This helmet opens down the chin, somewhat after the fashion of the early armets, only the tailpiece of the crown is much broader. The skill shown in the fluting of the crown, and in the forging of the twisted comb, is most remarkable. Along the upper edge are engraved various grotesque figures; and each of the rivets for the lining strap of the cheek-pieces forms the centre of an engraved 6-leaved rose, the latter engraving appearing to be a later addition. The quilted linen lining of these cheek-pieces still exists. The small twin holes in the crownpiece of this helmet are in two rows, on each side of the comb, running parallel to it." There is a grooved rim round the bottom. (*PLATE XLV., Fig.* 1.)

German. Early 16th century.

Lent by the Rotunda Museum, Woolwich.

40 CHANFRON, embossed and engraved, relieved with gilding on a dark ground. On the upper half is an encounter between a Christian Knight in classic costume, and a Paynim, the latter using a mace and bearing a shield with 3 crescents. Above, is a small canopy with braided drapery, and below are figures of the slain. On the lower half, an oval medallion, with decorated strap-work frame, and the figure of Apollo, connected with the subject above by strap-

work scrolls, terminating in dogs' heads. The remaining spaces bear bows, arrows, maces, &c., with a foliated mask at the extreme base. A tooled and slightly raised border accompanies the margins, inside which are half-round rivet heads. (*PLATE L.*)

Italian. Late 16th century.

Lent by Mr. D. M. Currie.

41 GAUNTLETS, a pair, of small size, wanting the finger plates. The entire surface is decorated with engraved and gilt trophies of arms, united by a rich system of knots of inlaid silver with gilding on the surface between the silver lines. Round the wrist is a border of inlaid silver with gilding and rosette-like rivets. The original crimson silk lining, vandyked with gold lace, is still preserved.

French. Probably late 16th century.

Lent by the Hon. Mrs. Baillie Hamilton.

SWORDS.

Case L.

1 SWORD, the hilt of dark steel, carved in relief and heightened with gold. The pommel is flattened and turned to one side in a grotesque helmeted head, with medallions on the front and back bearing figures of Fame. The grip also has a medallion bearing a mounted warrior. The quillons are unequal, the longer one panelled with strap work, the other curving in a loop and finishing in a dragon's head. The knuckle guard has a helmeted female terminal figure, in Roman costume. Between the quillons are medallions with soldiers combatting. The blade bears a fleur-de-lis.

French. 16th century.

Lent by Mr. George Salting.

2 SWORD, the pommel of carved steel, parcel gilt, flattened, with cartouche ornament framing the bust of a Roman Emperor, with a mask on either side. The grip similarly decorated with full-length medallions of warriors. The quillons curve downwards, and finish in female heads, with masks between. The grip and upper parts of the blade are gilt; the blade is fluted, with the central groove pierced, and the sides engraved with floral ornaments. Marked + DO + 1559. (*PLATE LXV., Fig.* 2.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

3 DAGGER, the hilt of carved steel, richly chased and gilt. The design of the pommel is derived from the circular temple form used in No. 5, but with equestrian boys alternating with those on foot: above and below are reclining children and masks. The grip has a band in the centre, like that of the pommel, but with double columns, alternating with equestrian figures: above and below are tablets with masks, supported by nude female figures holding linen festoons. The quillons are straight, vase-shaped, and of open work, the ends bearing equestrian figures between columns with masks and linen festoons beneath, and a rectangular panel between, with columns and figures. The blade is deeply fluted and pierced, and bears 2 escutcheons of arms of the Malatesta family of Rimini, and a fleur-de-lis in relief. Length 15¼ inches. (*PLATE LXIX., Fig.* 1.) From the Magniac collection.

Italian. 16th century. *Lent by Mr. D. M. Currie.*

4 DAGGER AND SHEATH, chased steel, in russet, on gold ground. The pommel is in shape of a vase, with fluted cover, decorated with a winged mask, supported by winged female busts, ending in snakes spirally coiled. The grip is of diagonally-twisted gold and silver wire. The quillons are curved, partly fluted, and end in boys riding hippocamps on one side, and dragons on the other. The finger-guard bears a grotesque figure of a mermaid. The blade is deeply fluted and pierced. The leather sheath has a steel locket at the top, with a cherub's head above 2 dolphins and fruit, and the chape is similar, with 2 swags. Length 16 inches. (*PLATE LXX., Fig.* 1.)

French. 16th century.

Lent by Mr. D. M. Currie.

5 DAGGER. The hilt pierced and chased, and parcel gilt, with the grip of steel and silver wire bound horizontally. The pommel is in form of a small circular temple, like that of Vesta, supported on columns, and with flat domed roof, with acanthus ornament; between each column is a small figure of a naked child bearing arms. The quillons curve downward, and are of pierced scroll-work, ending in circles containing helmeted busts, with pierced background, and modelled in relief. The blade is grooved and pierced. Length 15¼ inches. (*PLATE LXIX., Fig.* 2.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

SWORD. The pommel of elaborately carved steel, with 2 representations in high relief of David slaying Goliath, divided by female terms. The grip represents the anointing of David as king, before the altar, the flames and parts of his armour damascened in gold The curving quillons are winged figures of Time and Fame, and between them are medallions, also with

figure subjects, viz., David pouring out unto the Lord the water brought to him from the well of Bethlehem, and Abigail pacifying David; the finger-guards bear female satyrs; the guard has a perforated plate of floriated design: on the front David slaying the lion, supported by male and female figures. The blade is 4-sided, marked with 3 unicorns' heads, the stamp of Klemens Horn of Solingen. This sword was presented to the royal collection by Walsh Porter, Esq., in 1807, and is generally known as the Hampden sword. (*PLATE LXIV., Fig.* 1.)

German. 16th century. *Lent by Her Majesty the Queen.*

7 DAGGER, carved and chased steel; parcel gilt, with wire grip of various metals The pommel glandular, compressed, with medallions of Cain and Abel, and Jezebel devoured by dogs, above are nude reclining figures, on either side female grotesques. The quillons curve downwards and end in finely-modelled satyrs' heads, on the sides standing figures of warriors and draped females. Between them are on one side Ahasuerus extending the golden sceptre to Queen Esther; on the other the murder of Sennacherib in the temple of Nisroch, his God, by his sons Addrammelech and Shirezar. Length 13¾ inches.

Italian. 16th century. *Lent by Mr. D. M. Currie.*

8 SWORD, the hilt richly carved in dark steel on gold backgrounds. The pommel is cartouche-shaped, with masks and reclining female figures, and above these, in the depressions, are 2 figures of nude youths in full relief. On the grip are youthful figures bearing arms, under canopies. The quillons are strongly curved with a terminal female figure in the round at one end, and a monster at the other. The knuckle-guard also ends in a terminal female figure, helmeted and holding up a globe. Between the quillons is a medallion, with children riding on dolphins and sporting with hippocamps; on the reverse side are mermaids. The base of the blade is enriched with a floral ornament in bas-relief on a gold ground. (*PLATE LXV., Fig.* 1.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

9 DAGGER, carved steel, parcel gilt, with wire guard of mixed metals. The pommel is spheroidal and flattened, with a bust on either side, a lady with a horned head-dress, and a helmeted male, with acanthus leaves between. The quillons curve downward and are fluted, terminating in disks, upon which are portrait busts in relief, male and female in civil costume. Between these is a scrolled escutcheon bearing a winged mask. Length 17 inches. The blade 4-sided. (*PLATE LXIX., Fig.* 3.)

Probably Augsburg. 16th century.

Lent by Mr. D. M. Currie.

10 DAGGER, the hilt of dark steel, chased in low relief on gold ground. The pommel is a truncated cone, surmounted by a smaller fluted knob. On the front is a shield of arms, and the back a rosette, under a small mask, and surrounded by foliage. The grip has the arms repeated on both sides, amidst a delicate arabesqued pattern of foliage. The quillons are slender, and curve downward, and are chased with scrolled vine leaves. The finger-guard bears a small mask in addition. The blade is grooved for part of its length, and bears crescents and the letter D. Length 19 inches. (*PLATE LXX., Fig.* 2.)

French. 16th century. *Lent by Mr. D. M. Currie.*

11 RAPIER, the hilt of carved steel, parcel gilt, with wire grip. The pommel is cone-shaped, flattened, and surmounted by a small knob, overlaid by scrolls and small figures combatting, in full relief, and almost detached from the gold background. The quillons are curved, one up and the other down, covered with a raised decoration of C scrolls collared together, with leaves between, and a medallion with groups of fighting men at either end. The guards of the front have similar decorations, those at the back having a slighter pattern of scale work. The blade is facetted near the base and 4-sided at the point. (*PLATE LXVI., Fig.* 1.)

German. Late 16th century. *Lent by Mr. S. J. Whawell.*

12 SWORD, the hilt of carved steel gilt. The pommel, of flattened cartouche form, has on the front and back an oval medallion in a raised and scrolled frame containing an equestrian figure in classic costume. Between these at the sides are female grotesques with leaf-work below the waist. The grip has raised flutes, over which are masks and drapery. The quillons are carved with foliage and end in horses' heads; with a mask between them. The front guard has a medallion portrait of a young man, with strap-work and acanthus leaves on either side; the smaller guard ending in a grotesque head. The base of the blade bears the Royal Arms of Saxony; the rest is grooved and engraved with arabesqued ornament. (*PLATE LXIV., Fig.* 2.)

German. 16th century.

Lent by Mr. D. M. Currie.

13 RAPIER, with carved steel hilt and wire grip. The pommel affects the temple shape, divided by columns, with crowded equestrian figures between. The quillons and the guards are covered on the front face with minute equestrian figures in contemporary costume, and on the back with fruit. The mark on the base of the blade is a *crux ansata* and a crowned S, one of the marks of the Ferraras of Belluno. The blade is deeply grooved for a short distance and pierced.

German. 16th century. *Lent by Mr. D. M. Currie.*

14 SMALL DAGGER, with carved steel hilt and embossed steel sheath, on gold ground. The pommel, grip and guard are in one, entirely covered with masks and scroll work. The sheath is similarly decorated with embossed and chased work, comprising a mask and 2 children playing pan-pipes and triangle; below this is a terminal fawn-like figure over 2 winged dragons with intertwined tails. On the other side are heads and grotesque ornaments. Length 11½ inches.

German. 16th century.

Lent by Mr. D. M. Currie.

15 DAGGER, the hilt entirely of smooth and darkened steel, damscened with small leaves and tendrils of a climbing plant in gold and silver. The quillons curve downwards, and the blade is deeply grooved and pierced. Length 18 inches.

Italian. 16th century.

Lent by Mr. D. M. Currie.

16 SWORD, the hilt of carved steel, the background gilded. The pommel is glandular and compressed, with a panel on each side, bearing a figure on horseback in the civil costume of the period, surrounded by cornucopiæ and floral ornaments in relief, with a small mask above and below. The grip bears two oval medallions, one with a partially-draped figure of Temperance, and the other Peace. The quillons are curved, one downward, and the other continued in the knuckle-guard, the lower end bearing a small medallion of a page, the upper end being decorated with floral ornaments. The front guards have reclining female figures, nearly nude, and the back guards are plain. The blade is grooved, and marked on each side with a crowned P, probably a Toledo mark. (*PLATE LXVII., Fig.* 1.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

17 RAPIER, the hilt of pierced and chased iron, blacked and parcel gilt, with wire grip. The whole of the pommel, quillons, and front guards are worked with a chain pattern of square links, carved from the solid *à jour*, with bands of piqué gold work, and damascening. Between the quillons is a shield bearing 3 chains of the same workmanship. The blade is facetted and toothed the entire length, and grooved near the base. (*PLATE LXVI., Fig.* 2.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

18 SWORD, the hilt of carved steel, damascened in gold and silver, with wire grip. The pommel is of facetted glandular form; on the front and back, in arched recesses, on a gold ground, are armed male figures, the rest being damascened with fine scroll-work. The quillons and guards are covered with similar damascened work, with the addition of medallions to the front guards and end of one of the quillons. On the former are two reclining figures, holding between them a cloth, with a head in relief, on another, a cupid approaching a reclining male figure, two other medallions with standing figures, and on the quillon, David with the head of Goliath. The armourer's mark is a nude figure, and the blade is partly grooved and inscribed IVAN MARTINEZ IN TOLLEIE. On the reverse of the blade, IN TE DOMINE SPER + RAVI. (*PLATE LXVII., Fig* 2.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

Case M.

1 PURSEMOUNT, of finely chased steel, the backgrounds gilt. Upon the front are 3 medallions with lions' heads, and 4 medallions with portrait busts in profile; the males bearded, the one helmeted and crowned, and the other with cap and plume, the hair of the females concealed under rich head-dresses. These are bordered with laurel leaves. Outside the medallions are narrow panels with vases and foliage, placed diagonally to the axis of the mounts, and between the medallions is other and more branching foliage. The edges are worked with minute repeating patterns of foliage or scrolls on sunk and gilt grounds. Diameter 5½ inches.

German. 16th century.

Lent by Mr. D. M. Currie.

2 PURSEMOUNT, with three grotesque lions' heads in relief in front, on ground imitating damascening in gold and silver. The 2 ends are fluted diagonally to the axis, with narrow bands of arabesqued ornament. Behind the heads are panels of arabesqued foliage. On the back are 2 scallop shells in relief, the ground being also arabesqued in gold. The mount has 2 sunk maker's marks, on one H. H. K., and an orb. Diameter 6 inches.

German. 16th century.

Lent by Mr. D. M. Currie.

3 A SIMILAR PURSEMOUNT, with 3 lions' heads and 5 small fluted studs, between which are panels of foliage, comprising 2 dogs, a hare, and an owl, chased in ow relief on a gold background. The edges are worked with minute repeating ornaments of scrolls and foliage chiselled in low relief on gold ground. Diameter 5¾ inches.

German. 16th century.

Lent by Mr. D. M. Currie.

4 RECTANGULAR PLAQUE, of finely embossed steel, with frame and engraved back of gilt metal. In the centre is a nude female figure of Minerva, with helmet, spear and shield. In the background a tree and castellated building, approached by a bridge. (*PLATE XXXIX., Fig.* 1.)

French. 16th century.

Lent by Mr. D. M. Currie.

5 MEDALLION PROFILE PORTRAIT, chased from the solid, in moulded brass frame. Diameter 3¾ inches.

French. 18th century.

Lent by Mr. Max Rosenheim.

6 CYLINDRICAL CASE, with 4 longitudinal panels of embossing, 3 of scroll work, and 1 with portrait of a lady in ruff collar. Length 3⅛ inches, diameter ⅝ inches.

Italian. 17th century.

Lent by Mr. T. Whitcombe Greene.

7 KNIFE. The handle is a pearl plate below a composite capital, terminating in a female helmeted head slightly bending over, and carved in full relief, with some slender mouldings below, forming a neck. The blade is etched near the base and sharply pointed. (*PLATE XXXIX., Fig.* 3.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

8 WATCH CASE, of finely pierced steel, with a geometric intersecting pattern Diameter 2 inches.

English. 18th century.

Lent by Mr. Max Rosenheim.

9 POWDER PRIMER, of pear-shaped outline, of embossed steel darkened, with a satyr's mask in the centre, within a strap-work border comprising 2 dogs, a cherub s head, &c. Outside this is a system of ribbons and fruit, and there are lions' heads at the sides.

French. 16th century.

Lent by Mr. D. M. Currie.

10 FLAT-IRON, a hollow half-cone, the broad end opening with a spring. The upper surface is deeply engraved with an arabesque divided down the centre, and comprising a cock and a satyr's head on either side. Handle of carved ivory. Length 4¾ inches.

Italian. 16th century.

Lent by Mr. C. Davis.

11 OVAL BOX, of russet steel, cross hatched and plaqué with gold and silver. In the centre of the cover is a representation of David and Bathsheba, the scene a court yard, with renaissance and castellated buildings, and a fountain with a figure in the centre. The rest of the box is covered with a finely floreated ornament in gold and silver, comprising Tudor roses, pinks, oak-leaves and acorns, strawberries, hops, &c., proceeding from cornucopiæ on the lid, and from a small mermaid on the box. A cock, squirrel and serpent are included in the ornament. On a circular medallion inside the cover is the bear and ragged staff crest of the Dudley family, amidst an arabesque of conventionalised foliage. Length 3¾ inches, depth 1½ inches. (*PLATE XXVII., Fig.* 1.)

English. 17th century.

Lent by Mr. George Salting.

12 PAIR OF FORCEPS, plaqué with silver diaper, expanding in the centre into a finely pierced and engraved vesica-shaped rosette, and ending in a spiral knob of silver. Length 6 inches.

Italian. 16th century.

Lent by Mr. George Salting.

13 HUNTING KNIFE. The haft consists of a plate of engraved ivory, terminating in an open-work dragon's head, carved and gilt, proceeding from a Corinthian cap, and a moulded neck with acanthus leaves. The blade is very broad, and is bill-hooked at the end, engraved on the front partly with foliage, gilt, on a hatched background, and the rest, a dog pursuing a stag in a landscape, on steel ground. The back is plainer. Length 13¼ inches. (*PLATE LXX., Fig.* 3.)

Italian. 16th century.

Lent by Mr. George Salting.

14 APPLIQUÉ, 2 fighting dragons, embossed and chased, with arabesque gilding. Small ruby eyes are inserted. Length 2¾ inches.

Italian. 16th century.

Lent by Mr. T. Foster Shattock.

15 STEEL MIRROR, ovate, in a rectangular frame. The mirror is surrounded by a frame of plaqué gold strap-work dotted with silver, proceeding from a small female head in relief. The back is covered with an arabesque pattern in silver and gold. Height 2⅜ inches, width 2⅛ inches.

Italian. 16th century.

Lent by Mr. D. M. Currie.

16 OVAL PLAQUE, with full-length portraits of Henri II. and Catherine de Medici, crowned and bearing sceptres. These are repoussé in bright steel, in a narrow gilt repoussé steel frame with a cherub's head between dolphins above, and grotesque masks at the sides and below. It is inscribed HENRICVS. SECVNDVS. CATERINA. REGINA. Length 4¾ inches. (*PLATE XXXIX., Fig.* 2.)

French. 16th century.

Lent by Mr. D. M. Currie.

17 HORSE'S BIT, of massive steel, carved from the solid with masks, serpents, and acanthus leaves. (*PLATE XL.*)

Italian. 16th century.

Lent by Mr. C. Davis.

18 TOE-PIECE, of bright steel, with satyr's head, cartouche, garlands and fruit finely embossed. Width 4 inches.

Italian. 16th century.

Lent by Mr. T. Foster Shattock.

19 PLAQUE, repoussé and damascened in gold, oblong with corners clipped. St. George standing fully armed with lance; after Albert Dürer's engraving, Bartsch, No. 53 (No. 51 in Amand Durand's Œuvres de Albert Dürer). This closely follows the original, in which, however, there is no trace of the gold ornament which covers the armour in the plaque. The plaque is much smaller than the original engraving. Height 3⅞ inches, width 3⅝ inches.

German. 16th century.

Lent by Mr. Ralph Brocklebank.

20 CANTLE, part of a saddle, with rope edge. The surface covered with interlacing bands, richly gilt on the face with damascened patterns, dividing the surface into irregular panels, the larger with dolphins and cornucopiæ, the rest with festooned fruits and trophies of arms, parcel gilt on gold backgrounds.

Italian. 16th century.

Lent by Mr. D. M. Currie.

21 PURSEMOUNT, the cresting architectural and battlemented above a band of pierced geometric ornament, parcel gilt. In the centre is a gateway in a battlemented wall flanked by turrets, with the portcullis lowered. Above is a central tower flanked by 2 others, connected by flying buttresses and with traceried windows; the wall beyond the gateway on either side is arcaded and ends in a low tower. Below the building is a band of exquisitely fine geometric tracery, pierced à jour and divided into 2 long panels separated by a projecting dragon's head in relief, under a battlemented edge. The ends are continued down in turrets under a minute projecting monk's head. Length 6¼ inches. Probably from the South of France. (*PLATE XXXVIII., Fig.* 1.)

French. Late 15th century. *Lent by Mr. D. M. Currie.*

22 SNUFF BOX, circular, chased all over with acanthus scrolls and flowers intertwining in high relief; on the lid a royal helmet and mantling over a blank shield. The piercings are over a gold ground. Diameter 4 inches.

Brescian work. 17th or 18th century.

Lent by Sir T. G. Carmichael.

23 SEAL, triple, with arms, crest and monogram. The holder a turned spindle, with facetted knop, between lyre-shaped acanthus leaves.

English. 18th century.

Lent by Mr. Morgan Williams.

24 SEAL, triple, two bearing the Medici arms and the other a monogram, surmounted by the crown of Tuscany, ingeniously hinged one over the other. The handle is formed of 2 foliated scrolls, lyre-shaped, on a foliated and moulded base. Height 2 inches.

Italian. 16th century. *Lent by Sir J. C. Robinson.*

25 SEAL, bearing arms and monogram under a coronet, fitting in a flat heart shaped case covered with chased foliary scrolls in relief, and secured by a spring.

French. 17th century.

Lent by Mr. Louis Huth.

26 PURSEMOUNT, of finely chased steel, damascened in gold and parcel gilt. At the top in a medallion is a standing nude warrior, with gilt helmet, spear and shield; and at the base is a second nude warrior reclining. These are within most exquisitely worked scrolled cartouche frames, with minute rams' and dragons' heads in gold. The work between bears trophies of arms and the money-pattern border. On the back is a lion's mask. Diameter 4¼ inches. From the De Lafaulotte collection. (*PLATE XXXVIII., Fig.* 2.)

Italian. 16th century.

Lent by Mr. D. M. Currie.

27 PURSEMOUNT, a small medallion at the top, with a stork in low relief on a gold ground, and a reclining warrior at the bottom. The surface between is plaqué with gold in the style of damascening. Diameter 3¾ inches.

Italian. 16th century.

Lent by Mr. George Salting.

28 ARQUEBUS KEY. The decoration consists of foliage and flowers in blued steel, highly chased on a gilt ground. The workmanship and style of this key are similar to those of a series of fire arms with their accessories, preserved at Turin, and traditionally supposed to have been a gift of Phillip II. to Emmanuel Philibert of Savoy; it no doubt came from the same workshop. (*PLATE XXXIX., Fig.* 4.)

Italian. 16th century.

Lent by the Baron de Cosson.

29 SNUFF BOX, oval, of chased steel, with a medallion portrait on the lid, possibly of Louis XIV., framed with acanthus scrolls, merging into female busts and dragons' heads. The sides are decorated with acanthus leaves, and the hinge of 15 joints is supported by a mask. The bottom has engraved upon it the family of Darius before Alexander. Inside the lid is the signature "ACQUA FRESCA, 1691." Length 2½ inches.

Italian. 17th century.

Lent by Mr. T. Foster Shattock.

30 SNUFF BOX, circular, chased all over with acanthus scrolls and flowers in high relief over a gold ground. Diameter 2¾ inches.

Brescian. 17th or 18th century.

Lent by Mr. S. E. Kennedy.

31 STILETTO, the hilt pierced and chased with an openwork floral and foliated design over a core of blued steel. At the base of the grip is a roundel of the same work. The blade is triangular, but square close to the hilt. The general form of the dagger resembles that of the *dagues à rouelle* of much earlier date.

Brescian. 17th century.

Lent by the Baron de Cosson.

32 BACK SAW. The haft is a pearl plate and chased acanthus leaves, with an eagle's head carved in relief and gilt. The back is plain, except a small acanthus leaf break, and the blade is etched on each side with a mask and leaf work.

Italian. 16th century.

Lent by Mr. George Salting.

33 SNUFF BOX, oval, of chased steel, dolphins or serpents intertwined among acanthus scrolls and flowers on the lid and the bottom, which also introduces a bird. The sides and hinge are similarly decorated, the piercings showing a gilt ground beneath. Length 3 inches.

Lent by Sir J. C. Robinson.

34 PURSE, of rose coloured velvet, the mount of steel, chiselled in low relief, a medallion at the top and bottom, with nude figures on gold ground, the surface between plaqué with gold in the style of damascening. Diameter 4½ inches.

Italian. 16th century.

Lent by Mr. D. M. Currie.

35 SNUFFERS, embossed and carved steel, with gilt backgrounds. On the back 2 cupids in bas-relief under a vine, on the front the sun. On the top are 2 flaming hearts, bow and arrow, and torches, doves, scrolls and leaves. The handles are formed of 2 lions seated with dolphins above, and rococo ornament, and the pricker is also a finely chased dolphin.

French. 17th century.

Lent by Mr. J. H. Fitzhenry.

36 SMALL FRAME OR APPLIQUÉ, of embossed iron damascened in gold. Above is a mask of Satan, and at the sides 2 angels draped below the waist, the drapery banded with gold and ending in a beaded scroll. At the base is a small female head and scallop shell. A fine but minute portrait bust in profile is in the same case. Length 3 inches.

Italian. 16th century.

Lent by Mr. D. M. Currie.

Case N.

1 AN ENGLISH SMALL SWORD, of the period of George III. The hilt is of the latest form, with the flat oval shell, straight quillons, vase-shaped pommel, and the almost absent *pas d' âne*. It is of darkly bronzed steel gilt, with a formal design of conventional flowers and laurel. The blade is bayonet-shape in section: the scabbard covered in sole skin. A sword of similar workmanship is in the Tower, another in the Victoria and Albert Museum.

English. 18th century.

Lent by Mr. Guy F. Laking.

2 SMALL SWORD, hilt of cut steel with a vase-shaped pommel, curving quillons, and flattened knuckle-guard, with a gilt panel bearing an anchor and scale-work piercings above and below. The grip is worked spirally with bands of laurel, and inscriptions in gold on silver ground, and steel bead-work. The guard and lockets on the scabbard are pierced scale pattern. The gilding is in 3 shades of gold. It is dated 1780, and inscribed BLAND, ST. JAMES ST.
English. 18th century.

Lent by Mr. S. Willson.

3 SMALL SWORD, of the period of Louis XV. The hilt is of burnished steel, brilliantly blued, and nearly the whole surface incrusted with scroll-shaped panels, containing musical, warlike and astronomical trophies, flowers and beaded ornaments in gold. The grip is bound with silver wire and a spiral riband of blued steel, studded with small gold rosettes. The blade partly blued and gilt, is bayonet-shape in section.
French. 18th century.

Lent by Mr. Guy F. Laking.

4 SMALL SWORD, of the period of Louis XV. The hilt is decorated with oval, and shaped panels, containing warlike and musical trophies and festoons of flowers and ribands, executed in chiselled steel (bright). The ground is plated with gold, worked to a granulated surface. The grip is bound with gilt wire alternating with a spiral steel band, studded with small gold rosettes. The blade, entirely engraved and gilt, is bayonet-shape in section, and of the modified Conishmarde form. The hilt of this sword was made by a gunsmith of Paris in the middle of last century, from whose family it was recently purchased.
French. 18th century.

Lent by Mr. Guy F. Laking.

5 SMALL SWORD. The hilt is of the type so commonly used in court swords of the eighteenth century, and is decorated with medallions containing female allegorical figures flanked by masks. These are surrounded by pierced and chased scroll-work of lace-like fineness, whilst the borders of the shells and the guards are chased in relief with foliated scrolls and terminal figures.
Italian. Of about 1675.

Lent by the Baron de Cosson.

6 SWORD. The pommel is very boldly chased in the form of a laureated warrior's head. The same head is three times repeated on a smaller scale on the knuckle-bow, the annular guard and the short drooping quillon. The remainder of the guard is decorated with acanthus leaves and other chasing.

The blade, which slightly widens towards the point, is partly engraved, and inscribed SOLI DEO GLORIA. A sword of exactly similar design, and evidently by the same hand, is preserved in the Imperial Collection at Vienna. (Böheim, Waffensammlung, 1894, Tafel XXXVIII.). Böheim sees a likeness to Cromwell in the head of the Vienna example, which is however almost identical with that of the one now exhibited.

French or Dutch. Of about 1650.

Lent by the Baron de Cosson.

7 FIDDLE-BOW, of steel, facetted and lightly engraved near the end, towards which stands a lion passant holding a sceptre, carved in full relief. The bow ends in a closed royal crown. Signed JOSEF XIMENEZ.

Spanish. 18th century.

Lent by Mr. Geo. Durlacher.

8 MAIN-GAUCHE DAGGER, with straight spirally fluted and beaded quillons, ending in dolphins' heads. The knuckle-guard is triangular, with a strongly turned-over edge, chased with flower and figure work. The interior is pierced with an intricate design of foliated scroll-work, comprising 2 satyrs and a terminal female holding up a basket of fruit. The pommel is depressed and pierced, and the grip of wire. Across the guard is inscribed ANTONIUS CILENTA DE NEAPOLI FECIT. The blade is short and 4-sided. Formerly in the collection of Lord Breadalbane. (*PLATE LXVIII.*, *Fig.* 1.)

Italian. 17th century.

Lent by Mr. D. M. Currie.

9 MAIN-GAUCHE DAGGER, with straight quillons, spirally twisted. The knuckle-guard is of strongly scolloped form, with chased laurel leaf edge. The interior filling is a pierced conventional scroll interlacing, and proceeding from 2 dolphins' heads. The blade inscribed in Portuguese.

Italian. About 1650.

Lent by Mr. D. M. Currie.

10 MAIN-GAUCHE DAGGER, probably Neapolitan, of about 1650. The pommel, grip, and guard for the back of the hand are of chased and pierced steel, the open-work design consisting of flowers, dolphins and foliated scrolls. The quillons are long, with a spiral ornament. The blade, of the form usual in these daggers, is chased on the recasso next the hilt, with a double-headed eagle and foliated scrolls, and has 4 circles pierced at the angles, the remainder of its length being very slender and of diamond-shaped section. (*PLATE LXVIII.*, *Fig.* 3.)

Italian. 17th century.

Lent by the Baron de Cosson.

11 MAIN-GAUCHE DAGGER, with straight spirally-fluted and beaded quillons. The knuckle-guard is triangular, with the edge strongly turned over with alternate spiral flutes and leaf border. The interior is pierced, the triangular centre of diagonal bands, plain, alternating with pierced scrolls, surrounded by a border of the latter. The pommel is a flattened sphere, fluted. The recasso has 2 crescentic notches, and the blade is flat and notched, with 4-sided point. (*PLATE LXVIII., Fig.* 2.)

South Italian. 17th century.

Lent by Mr. Percy MacQuoid.

12 THE BOWL OF A CUP-HILTED RAPIER, of curious decoration. It is of bright steel, engraved in 4 petal-shaped panels, with storks, parrots, tulips, and interlaced foliage. The class of engraving much resembles English work of the time of Charles II., but the form would indicate a period of some 15 years earlier.

Probably Dutch. 17th century.

Lent by Mr. Guy F. Laking.

Case O.

1 CASKET, of quadrangular form, with raised cover of plain ogee outline and moulded base, surmounted by a pedestal, at the angles of which are grotesque monsters with griffins' heads and female busts, above which are 4 escutcheon-shaped shields between cornucopiæ, one of which bears in relief the 6 palle of the Medici, finishing above in a crown of 12 recurved points, from the centre of which springs a 4-sided Florentine lily. This part of the cover is separately hinged, and locks into a step-like base, concave in outline. When locked the cover and base together form the hinged cover of the casket, and are secured by a second larger and principal lock. Each side of the casket is divided into 2 moulded panels, with a hanging garland of flowers near the top, divided by console buttresses with a ram's head in high relief above, from which depend a bow and string of beads ending in a tassel and finishing in scroll feet, decorated with the money pattern on the face. In the 2 front panels only are bas-reliefs of Mars and Minerva.

The base is a moulded and panelled podium standing on 4 shell feet. Inside the cover is a perforated plate bearing the crowned arms of the Medici in the centre. Height 10½ inches, width 7½ inches. Made for one of the Grand Dukes of Tuscany. (*PLATE XXXV.*)

French. About 1600.

Lent by Lord Malcolm of Poltalloch.

2 & 3 PAIR OF STIRRUPS, in the outline of a Moorish arch, with broad tread and flat sides, 1⅞ inches wide, narrowing towards the top. The exterior faces russetted and decorated with damascening, with the broader surfaces of the design inlaid with gold and silver of unusual thickness, and partly raised in relief. The design is a creeping plant, with tendrils and berries, probably the briony, conventionally arranged, and centering round children's heads of gold inlaid in high relief. The inside is damascened with silver slightly touched with gold, and inlaid portions raised, the design being a conventional arabesque. Along the edges of the stirrups are bindings of thin copper, gilt. The bottom inside forms a rectangular plaque, with a double guilloche in the centre, pierced in 22 small circular holes; this is bordered by scrolls of briony on a smaller scale. The sides of the tread form a sort of spandrel-shaped panel in the centre, bearing a silver grotesque mask carved in bas-relief and appliqué; with scrolls on either side comprising leaves and silver studs, 6 out of the 8 being now missing. Beneath are bands of russet and gold alternating. The apex terminates in an oblong buckle, octagonal in section, lined with gold, in front of which is a trefoil plaque $^{3}/_{16}$ inch thick, the front damascened with briony around a goat's skull carved in silver and appliqué. On the back of these are the letters A. C. above a larger F., the initials of the owner or the artist. Formerly in the collection at Warwick Castle. (*PLATE XLII.*)

Milanese. Second half of the 16th century.

Lent by Mr. George Salting.

4 & 5 PAIR OF ROWEL SPURS, with 5 points, gilt and inlaid with silver. From the Londesborough Collection.

Italian. 16th century.

Lent by Mr. D. M. Currie.

6 LECTERN, or prie-dieu, parcel gilt. Between 2 friezes are balusters, the external ones, in the form of male and female terminal figures ending in grotesque masks, the rest moulded with the upper parts carved with foliage. The upper frieze bears 5 lions' heads, connected by garlands of fruit and flowers.

Above this in the centre is a baluster pedestal surmounted by a fluted vase, supported by 2 foliated scrolls. The lower frieze has a satyr's head, with scrolls and eagles embossed. The book rest has, as usual in these desks, a hollow to receive the book-marker. The feet have shields and balusters in sunk panels and spandrels of scroll work terminating in bearded heads. Between the spandrels is a shield bearing a charge of 9 balls, perhaps a variety of the Medici arms. The support at the back of the desk is a boldly-modelled terminal figure with wings and foliage. Width 15 inches, height 20 inches. (*PLATE XXXVI.*)

French. 16th century.

Lent by Mr. D. M. Currie.

Objects not in Cases.

1 AUMBREY DOOR, with ogee top, gilt, surrounded by a border between 2 edgings of half-round iron, banded spirally, with alternating plain and cross-cut surfaces: the design between these edgings being a knotted central stem, around which is entwined a system of cut and embossed and lined foliage of Gothic type. Within the border is a large panel of flamboyant design, divided into small lozenge-shaped panels by diagonal bars, those from left to right triangular in section, passing under others, coming from the opposite direction, which are rectangular. Behind these is a lining of plate iron, pierced with a quatrefoil pattern, only partially coinciding with the tracery above. The flamboyant design is pierced out of a thick plate, carefully filed and bevelled, with the thinner pierced plate beneath. Height 3 feet 9 inches, width 18 inches. (*PLATE XI.*)

French or Spanish. 15th century.

Lent by the Marquise Arconati-Visconti.

2 PAIR OF ANDIRONS, of embossed iron, of obelisk outline, surmounted by hollow and pierced balls, formed of 8 interpenetrating acanthus leaves finely engraved, surmounted by a smaller ball of the same kind, and seated on a turned balustered neck. The front plane of the obelisk is decorated with crested birds, some with serpents' tails, perching in the bends of a sinuous and scrolled branch of mulberry, with fruit and foliage. The side panels are also covered with a design based on the mulberry, the badge of the More's, formerly owners of Loseley. These panels are

contained within a cable border, and the obelisk is supported on a square neck, with mouldings. The base has a domed outline, cable-edged, with a solid vase on either side, and rests upon solid ball feet. It is filled in front with an embossed plate, with a vase in the centre, from which proceed foliated scrolls, ending in griffins' heads. (*PLATE XXXVII.*)

The obelisk form of andiron first appears in Androuet du Cerceau's work, published towards the end of the 16th century.

These form part of the furniture of Loseley, near Guildford. Height 3 feet 2 inches.

English. 17th century.

Lent by Mr. More-Molyneux.

3 AUMBREY DOOR, divided into 4 panels and bordered by a scrolled, thistle-pattern, pierced border, engraved and embossed on an iron background, and formerly coloured or covered with cloth. The panels are filled with square bars threading through each other diagonally in the German fashion. The border is margined with a cable edging of twisted bar-iron, and there is an open-work crescentic handle. Height 2 feet 4¾ inches, width 1 foot 9½ inches.

German. 15th century.

Lent by Mr. Donaldson.

4 THE CAP-À-PIE SUIT OF ARMOUR of Sir Christopher Hatton. This fine harness is the work of the armourer Jacobi, and is illustrated in the album of his work, now in the South Kensington Museum. The decoration follows nearly all the known works of this armourer, being in slightly sunk bands deeply etched, interlaced with strap-work, and gilt. The plain surface in this case is a rich russet brown, known in inventories of the period as "purple armour."

This present suit shows some interesting points. The great size of the breastplate of strongly peascod form, with 2 laminated plates at the bottom, and on the left-hand side 5 staples for the attachment of the lance rest. The decoration of the breastplate is of great interest, as at the top of the centre band is the crowned reverse cipher E. E. (Elizabeth), no doubt in compliment to the Queen; above the monogram is a strap-work panel containing the figure of Mercury, at the base of the breastplate is an oblong cartouche with the date 1585.

The same theme of ornament is repeated on the back plate, which has a small escalloped garde-de-rein.

The pauldrons are complete and have so-called pass guards attached by hook and catch.

The arms are complete, of turners, rere and vam braces, coudes, and fingered gauntlets. The right-hand coudes has a strong staple for the attachment of an extra reinforcing piece.

The tace is composed of one plate, to which is permanently attached the large tassets of 8 plates, which, however, could be shortened at the third plate by spring catches, the lower border being finished by escalloping. It is complete without the 5 lower plates, and was thus worn when the knight was mounted.

The legs are, as usual, small in proportion to the rest of the suit, the cuisses short and composed of three plates, knee-pieces, jambs with laminated ankles, and square-toed sollerets. The helmet with slightly roped comb, opens down the centre of the chin-piece; the vizor and bevor are in two plates with triple occularium, and longitudinal piercings for breathing purposes in the bevor. It is hollowed at the neck in a rope design, which should fit the top plate of the gorget and give full movement to the head.

The present gorget on this suit does not belong, and is of a later period.

The extra tilting pieces, shown, and belonging to this suit, are—

The reinforcing breastplate, laminated at the bottom and of exactly similar decoration to the breastplate on the suit; on the left-hand side is an oblong piercing, through which the staples for the lance-rest could pass The reinforcing chin-piece, to be secured by hinges to staples, now on the helmet, and the extra volant piece for the bevor, without piercings for sight or ventilation of any description. (*PLATE XLIX.*)

This suit was used by the Champion Dymoke at the coronation of King George I., when it was selected from the Royal Armoury for that purpose and retained by him as the customary fee.

English. 16th century.

Lent by Mr. Charles Davis.

5 CABINET, of ebony, mounting repoussé iron russeted plaques, encrusted with gold. The façade formed of 4 rows of drawers divided vertically by pilasters of terminal figures repoussé in high relief decorated with gold. On the small drawers at the side are, on the upper tiers, masks with cornucopiæ on one side, and scarves on the other; on the rest, figures seated or reclining of Saturn, Mars, Mercury, Fame, Fortitude, and Faith. The large drawers have oval medallions, with Mercury, Apollo, and Ceres, surrounded by grotesque beasts, birds, apes, and satyrs. The drawers are separated by vertical and horizontal bands, ornamented with gold and silver, comprising in two instances interlacing D's. These, with three crescents interlaced in silver, recur on the borders decorating the inside of the doors,

which surround a central rectangular compartment, with repoussé vases of flowers, &c. The cabinet is covered exteriorly with dark leather, tooled in gold with borders of flowers, vases, knots, medallions of youths with rampant lions, knights tilting, &c. The stand is of ebony, and modern, with three repoussé plaques let in. Height 22½ inches, length 35 inches, excluding stand. (*PLATE XXXI.*)

Italian. 16th century. *Lent by Mr. George Salting.*

6 A CAP-À-PIE SUIT OF ARMOUR, consisting of closed helmet with low-roped comb, vizor and bevor in two plates, and six gorget plates, gorget, breast and back plate of slightly peascod form, with complete pauldrons of five plates, rere and vam braces, coudes and fingered gauntlets; small gardes-de-rein and single plate taces, folding lance-rest attached, tassets of six plates, cuisses of three plates, knee-pieces, jambs and sollerets. The surface of this suit is entirely diapered with small arched canopies, deeply etched and gilt, with alternate subjects of the Gorgon's head, the Winged Thunderbolt, and the Trident of Neptune, between dolphins. Above each canopy is a group of three silver bosses.

Italian. 16th century.

Lent by Mr. George Donaldson.

7 A POLE AXE, the head of bright steel, the blade triangular with cutting edges, balanced by a dentated hammer, with a strong octagonal spike at the top, terminating in a triangular point. Panels of tracery of Gothic design on either side continue the socket and secure the haft to the head. The blades have as decoration, bands and trefoils of polished brass, inlaid. The haft is shod with iron. From the Londesborough collection. Said to have been found in Epping Forest. (*PLATE XLIV., Fig.* 3.)

English. Late 15th century.

Lent by Mr. Morgan Williams.

8 KNOCKER. A niche of classic architectural design consisting of a round arch with entablature, supported on two composite pilasters, upon console brackets. Above are the letters S. P. Q. R. and two dolphins, pierced, and the background between the pillars is also pierced and engraved sheet iron representing a helmeted and winged terminal figure, ending in a foliated scroll with a rosette in the centre, on which an eagle is perching. The striker is a finely-modelled female winged and terminal figure, carved in full relief, the breasts bare, with an excessively long neck, and ending in acanthus leaves, and a curved money-pattern support, finishing in a satyr's head in front of the hammer. Height 18 inches, width 5½ inches. (*PLATE XIII.*)

French. 16th century. *Lent by Mr. D. M. Currie.*

9 AUMBRY DOOR, in pierced and chiselled iron; gilded. In the centre, under a richly-worked open canopy, of 3 ogee arches and crocketted finials, tracery and cresting, is a figure of St. John, holding a chalice. Over the canopy is an ogee crocketted arch, supported by 2 twisted and knotted pillars, terminating in richly-worked and crocketted finials; the rest of the groundwork filled with an elaborate flamboyant tracery in considerable relief. The whole is surmounted by a moulding and open-work cresting of fleur-de-lis, and at the base is a shield of arms, under a crown of fleur-de-lis. Height 19 inches, width 10¼ inches. (*PLATE IX.*)

From the Abbaye de St. Loup, at Troyes.

From the Forman collection.

Exhibited at the Special Loan Exhibition, South Kensington Museum, 1862. No. 6,636.

See Arnaud, A. F. Voyage . . . dans le département de l'Aube. Troyes, 1837. P. 231, Pl. 18.

See also Labarte, J. Description des objets d'art qui composent la collection Debruge Duménil. Paris, 1847. Pp. 721, 724.

French. Late 15th century.

Lent by the Victoria and Albert Museum.

10 GUICHET, or possibly the front of a lantern. At the top, an overhanging battlemented cornice, over a convex border of pierced flamboyant tracery, upon a rope moulding. Below this a field of pierced diapered quatrefoil tracery, bearing a shield over an oriel window which has a battlemented border above and below, and on either side lofty pinnacled buttresses. Under the window is a pierced geometric border, and a rope moulding, turned up at the ends in finely-chiselled dragons. Height 14¼ inches, width 7 inches. (*PLATE X.*)

This is said to have been preserved from the older mansion of Compton Wynyates, when it was destroyed.

Flemish. 15th century. *Lent by the Marquis of Northampton.*

11 A POLE AXE, the head of bright steel, with slightly curved cutting blade, inlaid with brass, and on the reverse side a strong pointed "bec de falcon," and a spear-shaped spike at the top. A bolt with large square-headed top screws the head to the haft, which has been furnished at a later date with an octagonal roundel for the protection of the hand. (*PLATE XLIV., Fig.* 2.)

English. 15th century. *Lent by Mr. Morgan Williams.*

12 LECTERN, partly gilt. The design is a series of trefoil arches between Renaissance pilasters, with carved balusters, and medallions with busts. Below is a panel with 2 terminal figures holding a shield of arms.

Spanish. 16th century. *Lent by Sir J. C. Robinson.*

NOTE ON THE TAPESTRIES EXHIBITED.

IT is the aim of this Club not only to show fine things but also to arrange them in the Gallery in such a way that they may be seen to the best possible advantage, and at the same time make an agreeable and artistic whole; the strictly scientific and historical interest of the objects being held subordinate to these considerations.

Such objects as goldsmiths' work, or the finely carved and damascened steel work now exhibited present, however, some difficulty; as they have to be viewed close at hand, and must to a large extent be placed in flat cases, where they contribute little or nothing to the general effect.

It is impossible to follow the example of the Green Vaults at Dresden, and attempt to decorate the walls with highly finished *objets d'art*, or to waste the elaborate work lavished upon the arms and armour of the 16th century, by making them up into trophies.

The difficulty has, however, been easily met owing to the generosity of the lenders of the tapestry which now covers our walls. These hangings form an interesting series extending over the whole period during which the finest steel work was produced, and ranging from the charming naïve "Trinity" or "Pity," of the

15th century (possibly English), over the fireplace, to the Mortlake piece, with the armorial ensigns of William, 3rd Earl of Pembroke, Knight of the Garter of the time of James I., at the end of the Gallery. The piece between the wall-cases opposite the fireplace is a characteristic example of the finest period of Brussels tapestry, *i.e.*, of the beginning of the 16th century, and is peculiarly appropriate, owing to its containing a good representation of a man in full armour. The tapestry to the right of the fireplace deserves special examination, owing to its stately design, and apparently Italian inspiration. The costumes would seem to be Venetian, and are remarkable for reproducing the patterns of the costly woven silks of Lucca, of a much earlier date than that of the tapestry, which belongs to the latter half of the 16th century, the time of the richest Milanese damascening and embossing.

The tapestry at the end of the room, near the door, which came from a house at Huntingdon, is also of exceptional and interesting design.

The following are the names of the lenders of the tapestry, and the best thanks of the Club are due to them for their kindness:—

Sir Thos. Gibson Carmichael.

Mr. Morant.

Mr. Donaldson.

Mr. C. H. Read.

The Authorities of the Victoria and Albert Museum.

Metchim & Son, London.

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